MAJOR AND MINOR.

The REVIEW furnishes one superior instrumental duet each month.

A ballet, "La belle endormie," by Tschaikowsky, is soon to be produced at St. Petersburg.

An interesting new composition, "The Dream of Jubal," by Dr. A. C. Mackenzie, has been produced at Liverpool, and will soon be heard in London.

The New York papers announce that Emma Berger Ferritt, a pretty young woman of St. Louis, will soon make her appearance in opera. She is twenty-three years old, has studied in Germany, and has a répertoire of fifteen operas.

It is definitely settled that Mme. Patti begins a tour of the United States in December, giving thirty performances.

Now, Patti comes to say "Good-Bye,"
And take our shekels with a sigh.
"Alas!" she says, amidst her tears,
"How can I stay away for years!
My art, my soul, my very life
And sweet exemption from all strife
Depend upon these last farewells,
That soothe dear Nicolini's spells."

"Ah! what a sight! Four thousand a night.
It luminous grows, and nobody knows
How my rising emotion is quelled by this lotion."

Miss Van Zandt had an immense success in Madrid with "Lackmè," Twenty recalls! The aria of the bells was encored. The Queen and Infanta Isabella were present at the representation.

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A new Russian pianist, named Sapelnikoff, is about to be introduced to the London public by Tchaikoffsky, who accompanies him from St. Petersburg. Sapelnikoff is a pupil of Sophie Menter, and is said to be "one of the very greatest of modern school" of pianists.

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Another story of Dr. von Bülow, who, unlike his countrymen generally, is said to have great contempt for titles. A singer at one of the Philharmonic Concerts addressed him three times as "Herr Professor." He took no notice the first and second time, but the third was too much for him. "Madame," he said, "if you wish to offend me at any cost, call me Court pianist."

The Boston Symphony Orchestra.—We have the pleasure to announce the return of the Boston Symphony Orchestra, for a series of two concerts to be given in May. This organization, of which Mr. Gericke is Director, is composed of the best musicians in the country, and is the pride of Boston. Its last appearance here was one of the grandest treats ever allowed us. It is no wonder that the retirement of Mr. Gericke, who is one of the greatest conductors of the age, created such a stir in the East where his masterly work had given the public the finest orchestral concerts it had ever heard. Now that he is about leaving us, we feel assured his programmes here will be something never to be forgotten.

Delibes' "Kassia."—Musical circles are again discussing Delibes' lately terminated work, "Kassia," which was begun for Heilbron, lately deceased, and ended with Van Zandt in view as the probable heroine. The subject of the book is founded on a melancholy Norwegian legend, and the ballet is an important adjunct, the music of which is derived from celebrated Scandinavian melodies, varied and transcribed by M. Delibes with his usual elegant skill.

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APRIL, 1889. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. VOL. 12—No. 4.

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SPECIAL NOTICE.

THE publishers, in calling the attention of strangers to this number of the REVIEW, desire it distinctly understood that the April issue, with such a liberal contents of music, is no *special number*. *Every* number of the REVIEW is *equally as large*, and *some larger*, and each and every number of the REVIEW contains as many, and some issues more, pages of music.

The January number of Vol. 12 contained **28** Studies, **8** Piano Solos, **1** Piano Duet, **3** Songs...	**38** Pieces.
The February, **16** Studies, **6** Piano Solos, **1** Piano Duet, **3** Songs...	**26** "
The March, **14** Studies, **6** Piano Solos, Piano Duet, **2** Songs.....	**23** "
The April, **12** Studies, **9** Piano Solos, **1** Piano Duet, **3** Songs...	**25** "
And the May will contain **13** Studies, **6** Piano Solos, **1** Piano Duet, **3** Songs.....	**22** "
Making a grand total in five numbers of.....	**134** Pieces.

The pieces for May are as follows:

PIANO SOLOS.

1. **DUVERNOY, J. B.** Thirteen Studies, "Ecole Primaire." Book II. Op. 176.
2. **SCHUMANN, R.** Op. 23, No. 4. Nachtstück in F major.
3. **CHOPIN, F.** Op. 43. Celebrated Tarantelle in A flat major.
4. **WOLLENHAUPT, H. A.** Op. 40. Star of Morn. Impromptu.
5. **BURLEIGH, B. W.** First Snow. Caprice.
6. **SIDUS, CARL.** Op. 207. The Enchantress. Waltz.

PIANO DUET.

7. **PAUL, JEAN.** "Her Majesty's Ship Pinafore." Fantasia Brilliant on Themes from the Opera H. M. S. Pinafore, by Sullivan.

SONGS.

8. **BEETHOVEN, L. Van.** "Adelaide," with English, German and French texts.
9. **RAFF, J.** Loved One, Good Night (Liebchen, Gute Nacht).
10. **MEYER-HELMUND, ERIK.** Slight Loss (Leichter Verlust).

Kindly tell your friends of the fine music contained from month to month in the REVIEW, that the January, February, March, April and May numbers contained **134** pieces, and have them to subscribe.

REVIEW OF CONCERTS.

Choral Society.—The third concert of the St. Louis Choral Society was given Thursday Feb. 28, and notwithstanding a dreadful storm raged outside, the auditorium was comfortably filled. A new departure from the usual religious and ponderous productions that mark the work of this society was taken, and Massenet's "Eve" was the principal feature of the evening. This work is exceedingly sensuous in its character, and combines the orchestral ideas of Wagner and the melodic style of the old Italian and French works. It is beautifully characteristic and was received with marked satisfaction and applause by the audience. The unaccompanied chorus was redemanded by reason of its exquisite beauty and the artistic manner in which it was given. The soloists Mrs. Cunningham, Messrs. Porteous and Cousins acquitted themselves creditably. The Cantata was followed by a miscellaneous programme including the Inflamatas from Rossini's Stabat Mater, solo by Mrs. Cunningham and the "Toreador" from Carmen which was sung by Mr. Porteous in a brilliant and artistic manner. He was loudly encored and compelled to repeat it. A number worthy of special mention was the serenade for strings by Dvorak which was interpreted by Mr. Otten in a manner that calls for much commendation. The fourth and last concert will be given in May. The society has in preparation the "Damnation of Faust" by Berlioz. There is a great need of good readers in the male portion of the chorus and such as have an inclination to join in the production of this work will be gladly received into the society. Mr. Otten's residence is 2344 Olive where he can be seen in reference to admission. For the present the rehearsals for the male chorus is held Monday evening at Pickwick hall.

Sig. G. Parisi, the famous violin virtuoso, and Mr. Gus. Wagner, the mandolin soloist, were tendered a concert at Memorial Hall, on the 26th ult., and were assisted by Miss Nellie Haynes, soprano, Mr. H. Boeck, zither, and Mr. A. Epstein, accompanist. The following select programme was given: 1. Violin Solo—Rhapsodi Hongroise—M. Houser, Sig. G. Parisi. 2. Soprano Solo—Scene and Prayer—Der Freischutz, Miss Nellie Haynes. 3. Mandolin Solo—Santiago Spanish Mazurka, Mr. Gus. Wagner, with zither accompaniment, Mr. H Boeck. 4. Zither Solo—Musical Dream—H. Huber, Mr. H. Boeck. 5. Violin Solo—Air Russes—Wieniawski, Sig. G. Parisi. 6. Soprano Solo—Who Knows—Cowen, Miss Nellie Haynes. 7. Mandolin Solo—Arditi—a. L. Ingenue Gavotte, as played by Th. Thomas Orchestra; b. Moszkowski's Serenade, as played by Gilmore's Band, Mr. Gus. Wagner, with zither accompaniment, Mr. H. Boeck. 8. Violin Solo—Grand Concerto—H. Ernest, Sig. G. Parisi.

The third concert of the **Mendelssohn Quintette Club,** Mr. George Heerich, 1st Violin, Mr. Valentine Schopp, 2d Violin, Mr. Louis Mayer, Viola, Mr. Carl Froehlich, Cello, Mr. Victor Ehling, Pianist, was given Thursday evening, March 7th, 1889, assisted by Mr. W. M. Porteous, at Memorial Hall, under the management of Bollman Bros. Co. The following programme was rendered in a manner worthy of the artists participating: I. Quartette, *Dittersdorf*. *a*. Allegro, *b*. Andante, *c* Minuetto, *d*. Allegro. II. "Patria," *Tito Mattei*, Mr. W. M. Porteous. III. Quartette, Andante, from Op. 18, No. 5 *Beethoven*. IV. "The Storm-Fiend," *I. L. Roeckel*, Mr. W. M. Porteous. V. Quintette—Op. 49, *Becker*. 1. Allegro. 2. Adagio. 3. Allegro.

Bollman Bros.' Hall, at the S. W. corner of 11th and Olive streets, was formally opened to the public on the 21st ult. A magnificent programme that embraced some of the very first talent of the city drew out a gratifying attendance of our most cultured and music-loving people. Messrs. Charles Kunkel and E. R. Kroeger opened the programme with a duo for two pianos, "Sur un theme de Beethoven," by Camille Saint-Saens, Op. 35. Their second number was "Norma," op. 12, S. Thalberg, which was encored. Their interpretation of these works were in the highest degree artistic, with every shade of poetic feeling, admirable technical facility, purity of style and astonishing precision. Duo playing of this character is not an everyday occurrence, and there is not another city in the United States where such opportunities for hearing the grandest works in the literature of music for two pianos are offered as in St. Louis, and no two artists so well qualified have been more conscientious in their study and as successful in their rendition of such works as Messrs Kunkel and Kroeger.

Mrs. Geo. W. Wiseman sang "Magic Song" (given in this number), by Meyer-Helmund. Her rare alto voice won its way at once, and every one evidenced a sense of great pleasure; an encore was exacted.

The Mendelssohn Quintette Club, composed of Messrs. Heerich, Schopp, Mayer, Froehlich and Ehling, rendered "Spinnerleid," Holländer and "Moment Musicale," Schubert. The latter was preferred, and caught the audience at once. It was given with an easy swing and charming dash; it was repeated for encore. The club also rendered "Andante" and "Allegro," Op. 107, Raff, most artistically. Mr. Ehling was at his best, and played his parts with the same bravour and dash that signalized his performance of this number last December.

Mr. Porteous sang "Bedouin's Love Song," Pinsuti, in his usual refined style, and had to respond to a vigorous demand for an encore.

Mr Geo. Heerich played "Faust Fantasie," Sarasate. It is very difficult, but the violinist was equal to the technical requirements.

Mrs. Cunningham always can be relied upon to do entire justice to what she essays, and her solo, "Sweet Dream of Love," Grammam, was a delightful success—winning an encore.

Every lady received an elegant programme, to which was attached a sweet bouquet of flowers.

The hall is the neatest and most inviting, by far, to be found here, and does justice to the enterprise of the Bollman Bros., whose work is noticeable as always most excellent. The hall was tastefully decorated, and two baby grand Steinway pianos were used—to the delight of the audience, who received them as two beautiful and petted children are received by a proud and loving parent.

Mme. Albani Coming.—After an absence of five or six years Mme. Emma Albani-Gye returns to her native land, a noble artist bringing credit to her country and her profession. Not a singer of a few small opera roles like La Diva Patti, whose voice when not in use is wrapt up and kept from the gaze of men; Mme. Albani is a versatile worker in art's pathway, singing Handel in Crystal Palace, Dvorak in Birmingham, Gounod in London. Nature has been prodigal with her gifts to this nightingale, and they have been used generously and continuously with the enthusiasm of a true artist. Her Canadian tour was a series of triumphs. Her receipts have been from $3,000 to over $5,000, equalled only by Patti. Her United States tour began at Albany. She sang at Boston with the Symphony Orchestra, and from thence she will start on an extended tour in the West, visiting also San Francisco, and the British Columbia. Signor D. de Vivo, who has directed so many great artists, and who has been engaged as a joint manager with Mr. Lavine, will pilot this tour and no doubt to a great financial success. De Vivo says: "I am so glad to manage once more a great prima donna of the pure Italian school, and only wish that Mme. Albani would make up her mind to visit Australia, where a bonanza is waiting for her."

In private life Mme. Albani is a striking looking woman; she is tall, erect, and has a frank, open countenance, surmounted by a wealth of brown hair. Her complexion is a delicate pink and white, and when she smiles (a most winsome smile, by the way) she displays two rows of beautiful white teeth of which any woman might be proud.

When she sang in Ottawa the Parliament adjourned, so that the members might come and hear her sing. In Montreal, too, the principal officials came out to greet her. Season after season the Courts and Capitals of the Old World have vied each with the other in securing her for their festival performances in Italian, French, or German opera; Kings, Queens and Potentates have paid homage to her great talent as an artist, and her sterling and admirable qualities as a woman.

Last season she was the bright particular star of the London season of Italian opera, which was without a parallel artistically and financially for ten seasons past. In France, Italy, Russia, and Germany her success has been unabated. As an exponent of oratorio music she was long ago conceded to be without a rival

Sig. D. de Vivo, the manager of Mme. Albani, has arranged for a series of three concerts in Music Hall on the 2d, 4th and 6th of April. Mme. Albani will be assisted by her London Concert Co., composed of Miss Grace Damion, contralto; Sig. Massini, tenor; Mr. Barrington Foote, basso; Mr. Ausorye, pianist; Mr. Barrett, flutist, and an orchestra of sixty musicians.

CITY NOTES.

Geo. Jarvis has charge of St. Peter's choir and organ. The choir is made up of boys' voices,

The principal feature of the Concert and Ball given by the Liederkranz was the piano playing of Mrs. A. Bausemer.

Mrs. Joe Griesedick sang at the Liederkranz entertainment, and was most favorably received. She is a pupil of Miss Charlotte Hax-Rosatti.

The Kate J. Brainard Ladies Quartette has added Kroeger's "All Fools' Day" to its repertoire. The quartette sang at the concert recently given by the Y. M. C. A. at East St. Louis.

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Miss Lilly Gavin sang "Salve Maria" by Mercadente, with violin obligato by Sig. Parisi at Balmer and Weber's Music Hall, and was received with the most marked approbation. Nothing less than a response satisfied the audience.

Mendelssohn's 95th psalm and Gounod's "Gallia" were rendered at the Church of the Messiah, the principals being Miss Ada Kalkman, soprano; Miss Minnie Bruin, alto; Mr. Chas. A. Metcalf, tenor; Arthur D. Weld, bass, and Mr. Ernest R. Kroeger, organist and director.

The choir of the First Presbyterian Church gave a church musicale in the parlors of the new building, corner Sarah and Washington avenue. The following well known talent participated: Mrs. Latey, Miss Louise Aubertin, Harry La Barge, Harry Keady and Mr. Osgood. Miss Lillian Hyde, accompanist.

Miss Wray Garey, the talented and rising pianist and organist of St. John's Church, gave a piano recital at St. John's Rectory, assisted by Mr. John Finney. Miss Garey played the "Trout," Schubert; Op. 25, Nos. 1 and 2, Chopin; "Old Hundred," Rive-King, and "Rondo Cappriccioso," Mendelssohn, all of Kunkel's Royal Edition. Mr. Finney sang "My Queen," Blumenthal; and "The Daily Question," Meyer-Helmund. Rev A. Alaine Maister read "Lady of Lyons," Act III., Scene II., Bulwer Lytton. The Chickering grand piano was used.

A Recital by scholars from the classes of Mme. Ysidora Clarke and Mr. A. W. Hoffman was held at the Beethoven Conservatory, Saturday, the 9th inst. The programme was as follows: 1. Piano Solo. "Allegro con brio," Sonate op. 2. No. 3, *Beethoven*, Miss Liddie Guenther. 2. Vocal Solo, "Dear Heart," *Mattei*, Miss Annie Unger. 3. Piano Solo, Le Chant du Braconnier, *Ritter*, Miss Julia Vogt. 4. Vocal Solo, "Forbidden Music," Miss Josie Singer. 5. Piano Solo, Nocturno, *Meyer-Helmund*, Miss Lillian Pike. 6. Vocal Solo, Ouvre tes yeux bleux, *Massenet*, Miss Mittie Cowling. 7. Piano Duett, Spanish Dances, *Moszkowski*, *a*. Dance, *b*. Bolero, Mrs. Katie Hein and Miss Laura Keber. All the scholars acquitted themselves in the most satisfactory manner, bearing evidence to the superior teaching they are receiving.

COMICAL CHORDS.

A spanking team—Our parents.—*Mail.*

What city is drawn more frequently than any other? Cork.

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When does the rain become too familiar with a lady? When it begins to pat her (patter) on the back.

Sorrows of the cross-eyed man—"Miss, may I have the honor of the next waltz with you?"
Two ladies (eagerly rising)—"With pleasure."

The sidewalks in Salt Lake City are twenty feet wide, so that a Mormon elder can go walking with his wife at his side.

The meanest man up to date is Snifkins. He sold Jones a half interest in a cow, and then refused to divide the milk, maintaining that Jones owned the front half.

Woman of the house (to tramp)—"Well, now, you said you would do some sawing after you got through eating."
Tramp—"Yes'm, I will. Fetch on your violin."

"Gentlemen of the jury," said counsel in an agricultural case, "there were thirty-six hogs in that lot—thirty-six. I want you to remember that number—thirty-six hogs—just three times the number that there are in the jury-box."

Teacher: "How is Pompeii pronounced?" First boy—"Pompey I." Teacher: "Next." Second boy: "Pompey-ai: ai." Teacher: "Next." Third boy: "Pompee." Teacher: "Next." Fourth boy, (with ineffable scorn): "I don't pronounce it. I just say 'Herculaneum.'"

"I cannot sing," he softly said,
"I will not sing," he brusquely added.
They said he had a level head,
And his decision they applauded.

If those who cannot sing would say,
"They cannot and they won't," how splendid
This life would be—a flowery May,
With most of earthly trouble ended.

—*Boston Budget.*

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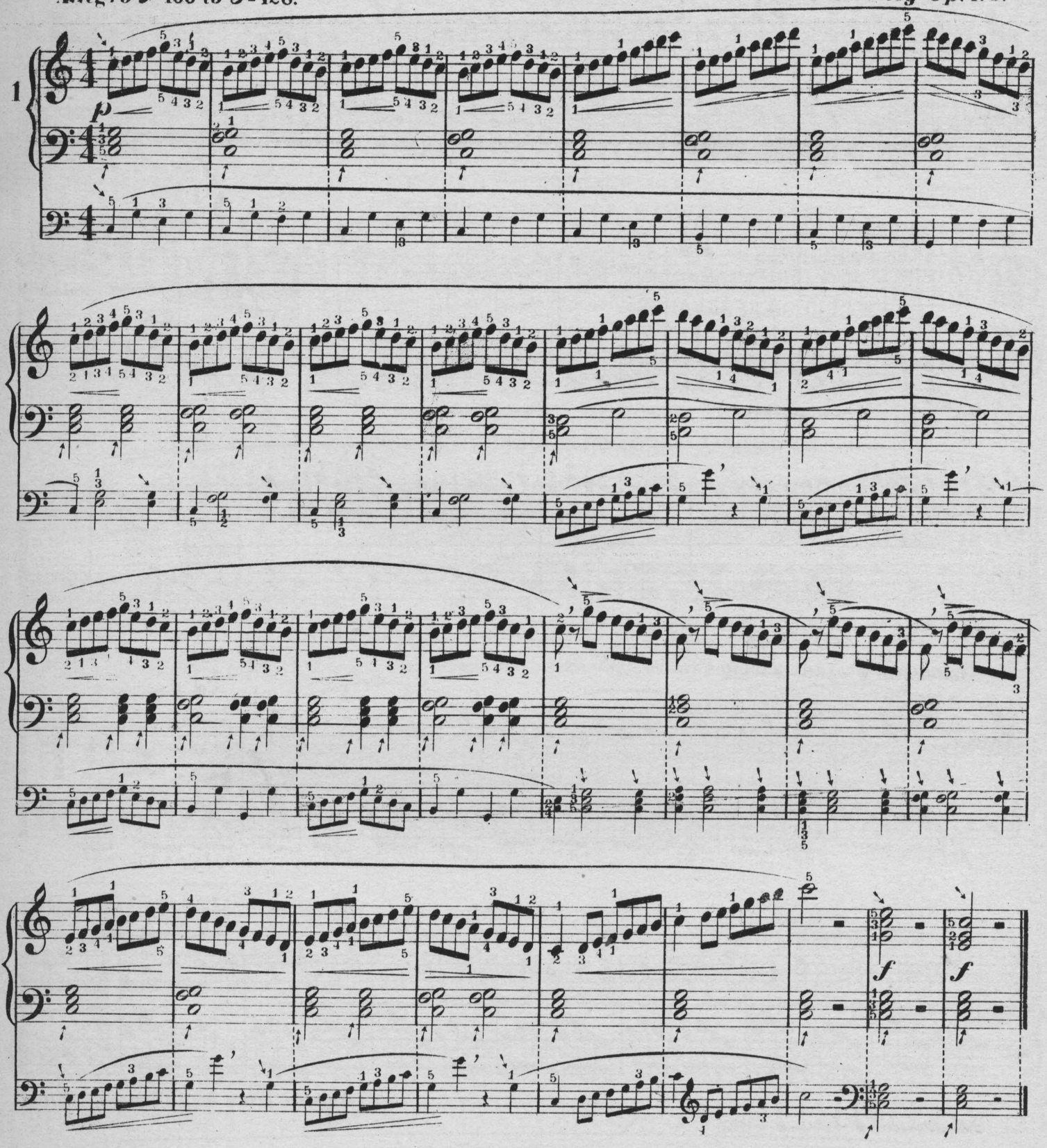
25 ETUDES.

In the following studies, all notes or chords marked with an arrow, must be struck from the wrist.

Allegro ♩- 100 to ♩- 126.

J. B. Duvernoy Op. 176.



Practice this study, at first, with the upper fingering for the right hand and with the first (solid chord) bass. When the exercise has been mastered with the first buss, use the second bass, which gives more variety and offers finger practice, while the first has given wrist exercise. Then the lower fingering for the right hand should be used with either bass.

This second (lower) fingering gives special and very necessary practice to the much neglected fourth finger. It must, however, be left to the judgement of the teacher, whether, considering the age, advancement and ability of the pupil, the second fingering should be practised forthwith, or at a later period.

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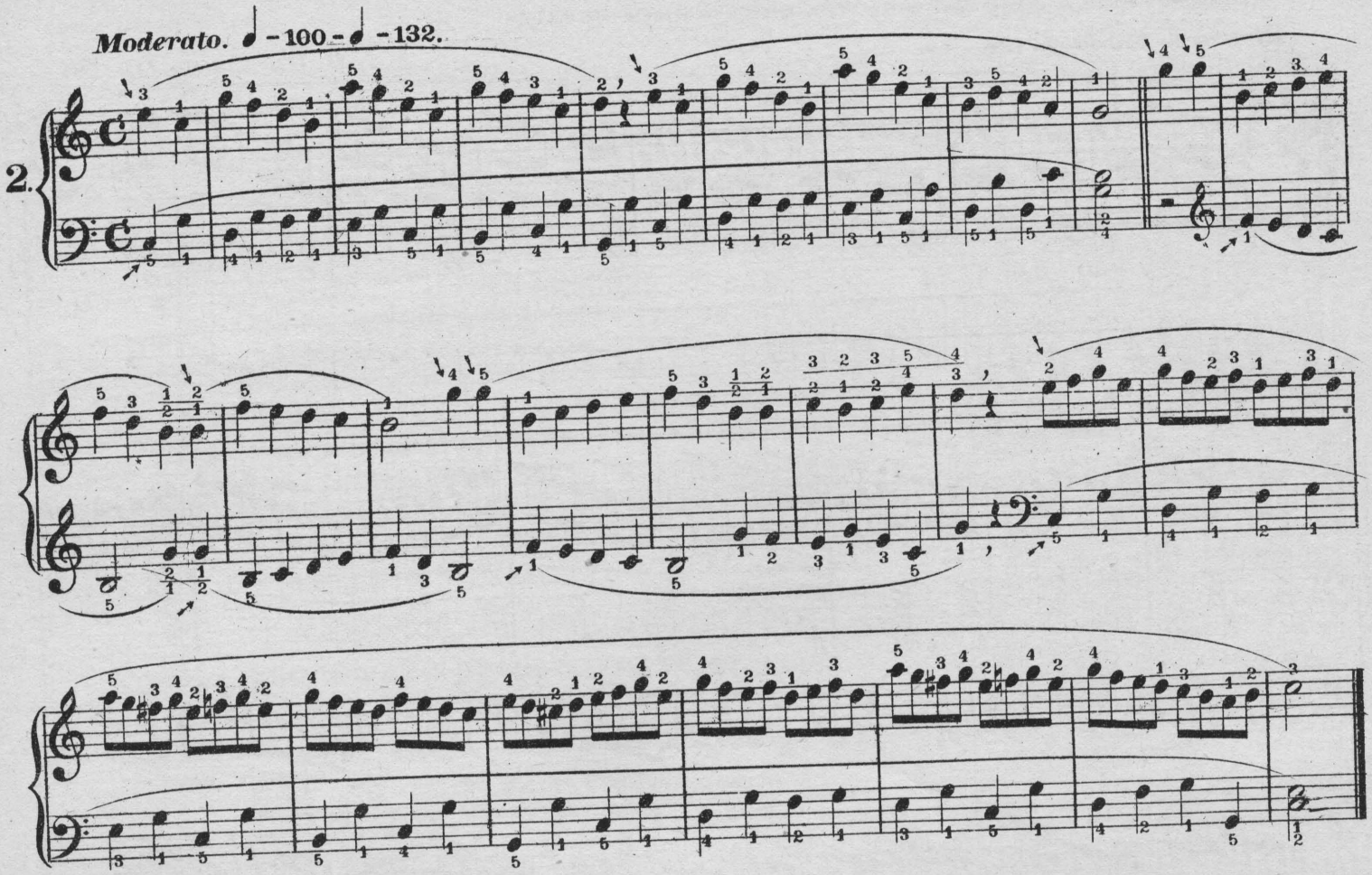
2.

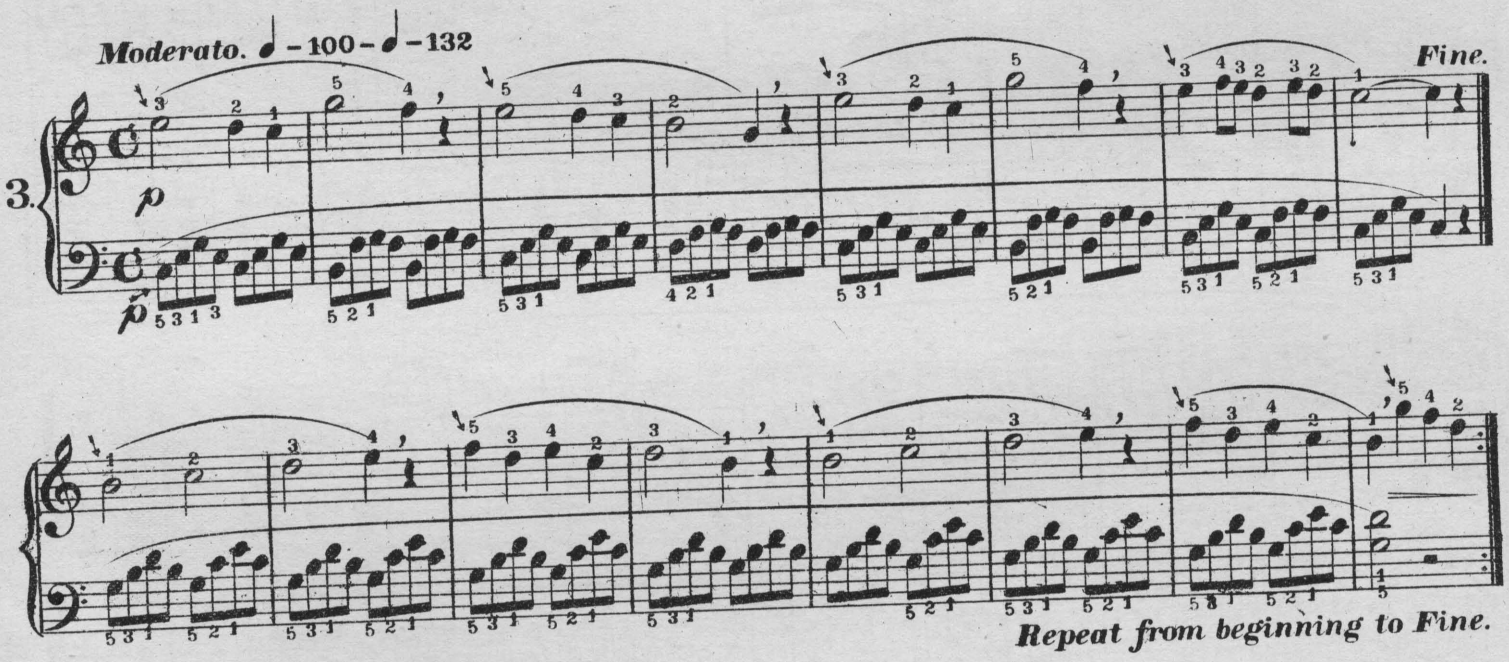
Moderato. ♩ = 100 - ♩ = 132.



3.

Moderato. ♩ = 100 - ♩ = 132

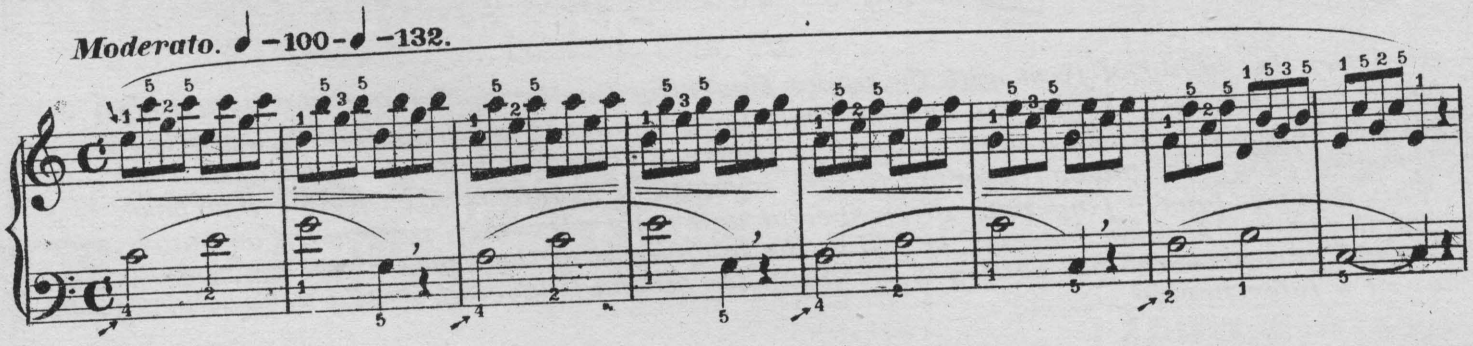
Fine.



Repeat from beginning to Fine.

4.

Moderato. ♩ = 100 - ♩ = 132.



cres. dim. p cres.

p p sostenuto.

cres. sempre cres. f ff

Allegro moderato. ♩ = 100 – ♩ = 132.

5.

p

p

cres. f f

6. *Andante.* ♩ – 88 – ♩ – 112

p *dolce.* *cantabile.*

Fine.

Repeat from the beginning to Fine.

7. *Moderato.* ♩ – 100 – ♩ – 132.

p

cres. *cres.* *f* *dim.*

Fine.

p

cres. *cres.* *f* *dim.*

Repeat from the beginning to Fine.

Cantabile. ♩ – 88 – ♩ – 112

8. *dolce.*

Fine.

f marcato.

Repeat from the beginning to Fine.

Allegro moderato. ♩ – 100 – ♩ – 132.

9. *p* *cres.* *p* *cres.* *cres.*

p *cres.* *cres.* *cres.* *f* *f*

f *p* *cres.* *cres.* *cres.* *f* *f*

Andantino. ♩ – 88 – ♩ – 112.

10.

Fine.

cres. *p* *cres.* *f* *p* *cres.* *cres.* *p*

Repeat from the beginning to Fine.

Moderato. ♩ – 100 – ♩ – 132.

11.

mf

cres. *cres.* *f* *ff* *ff*

Moderato. ♩.=80-♩.=112.

12.

dolce leggiero.

cres. *dim.* *dim.*

dolce leggiero.

dim.

dolce leggiero.

cres. *cres.* *dim.* *dim.*

dim. *e ritard.*

SÜSSES ERWARTEN.

(SWEET EXPECTATION.)

W. L. Blumenschein.

Allegretto. ♩ = 84.

p

non legato.

f

f

f

p

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Cantabile.

Repeat from the beginning to 𝄋 then go to the finale

FINALE.

LAUTERBACH

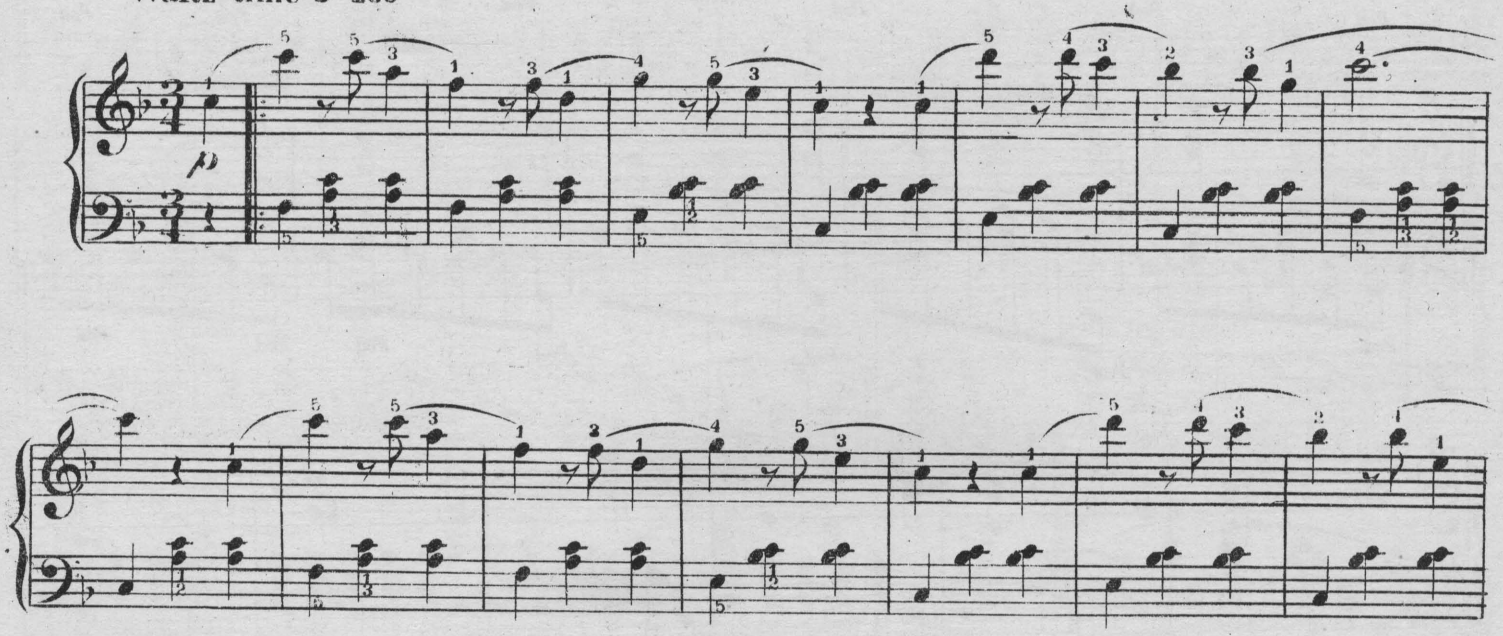
und

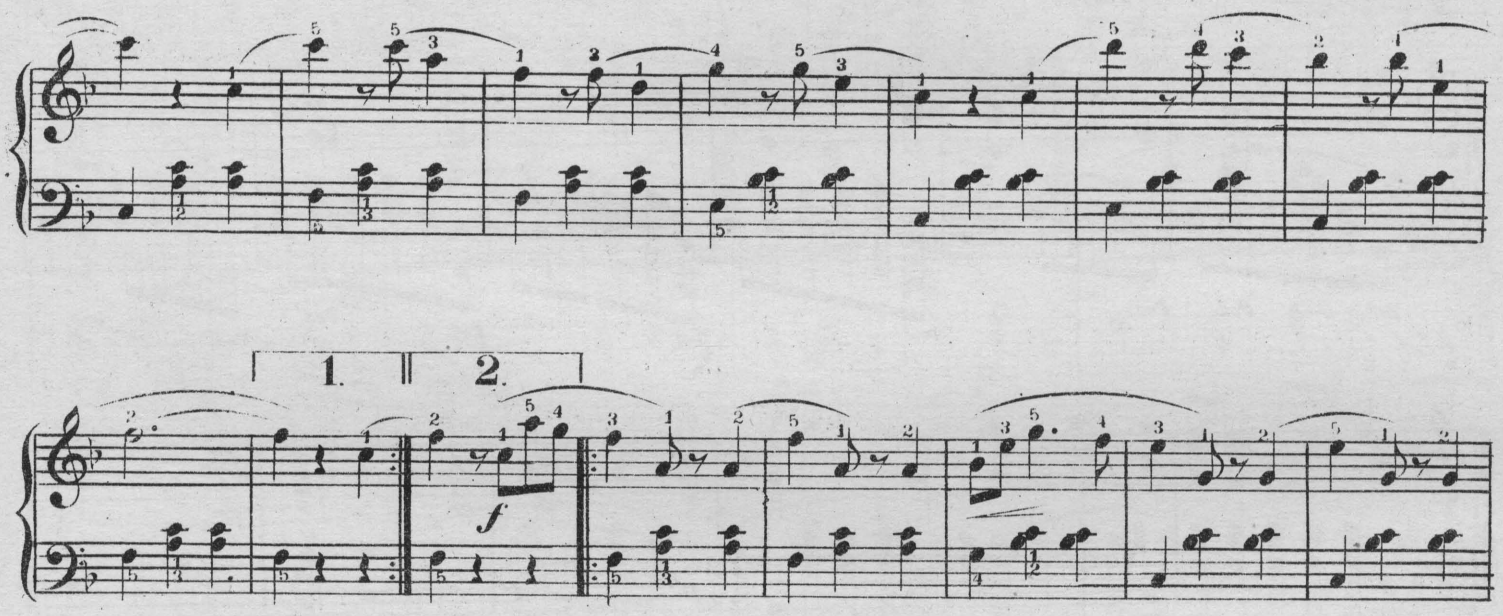
FREUT EUCH DES LEBENS.

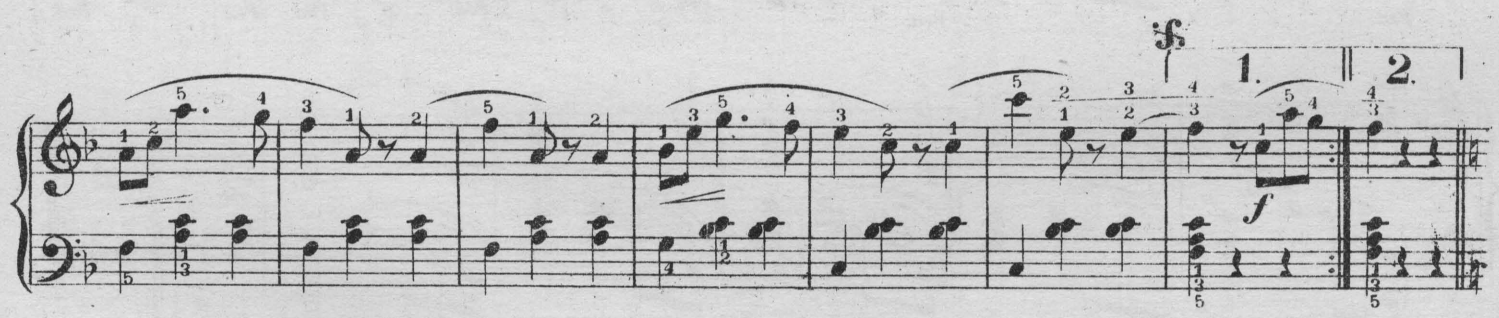
WALZER.

J. STRAUSS.

Waltz time ♩. =80



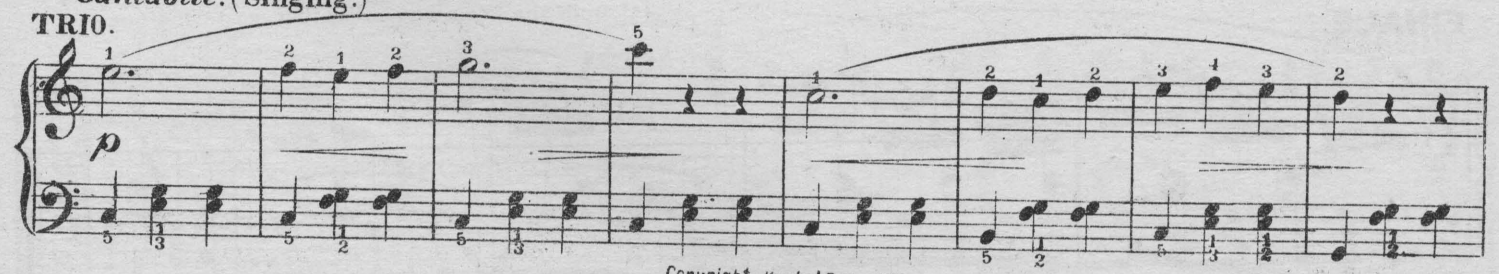




Freut euch des Lebens.

Cantabile. **(Singing.)**

TRIO.



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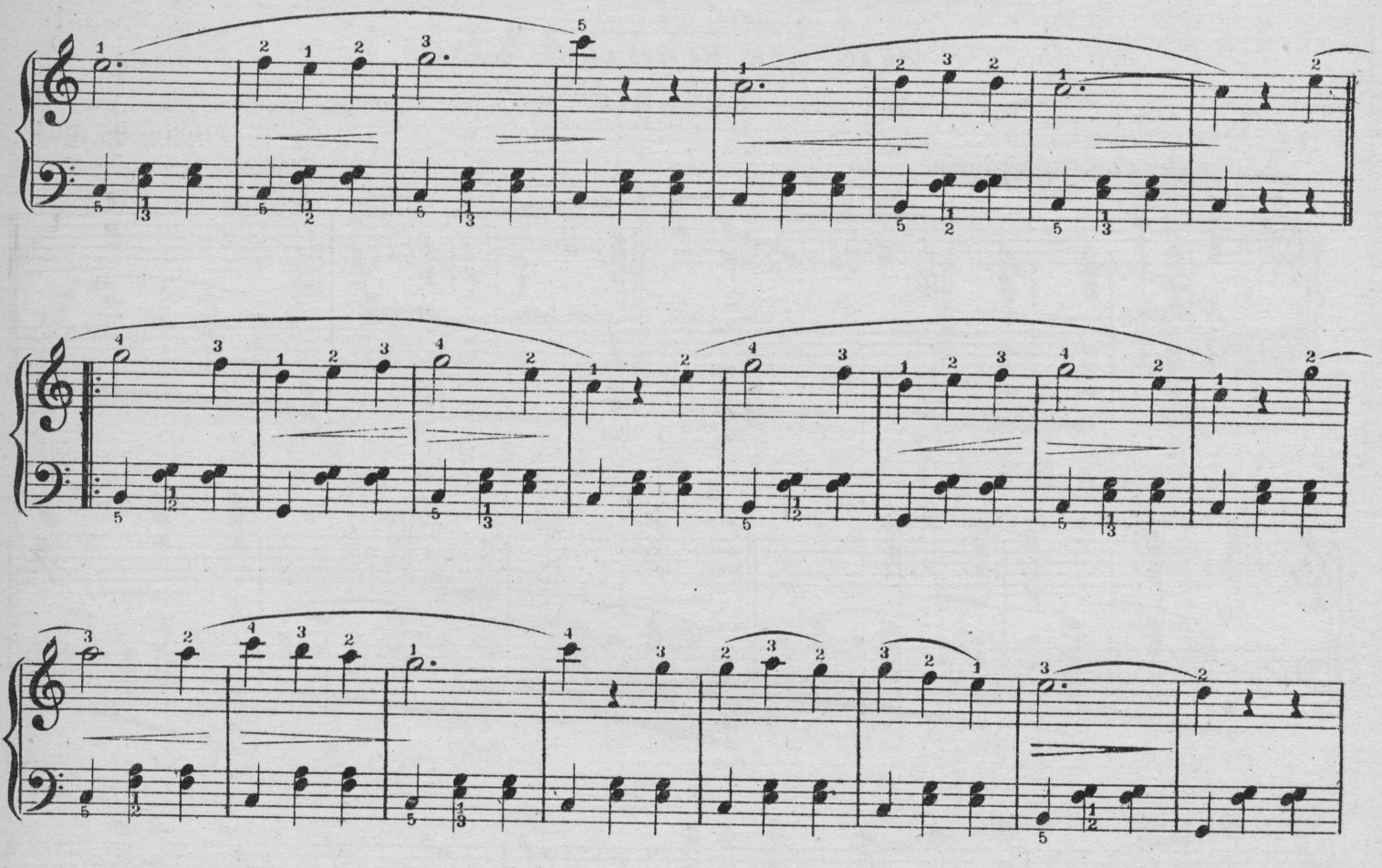
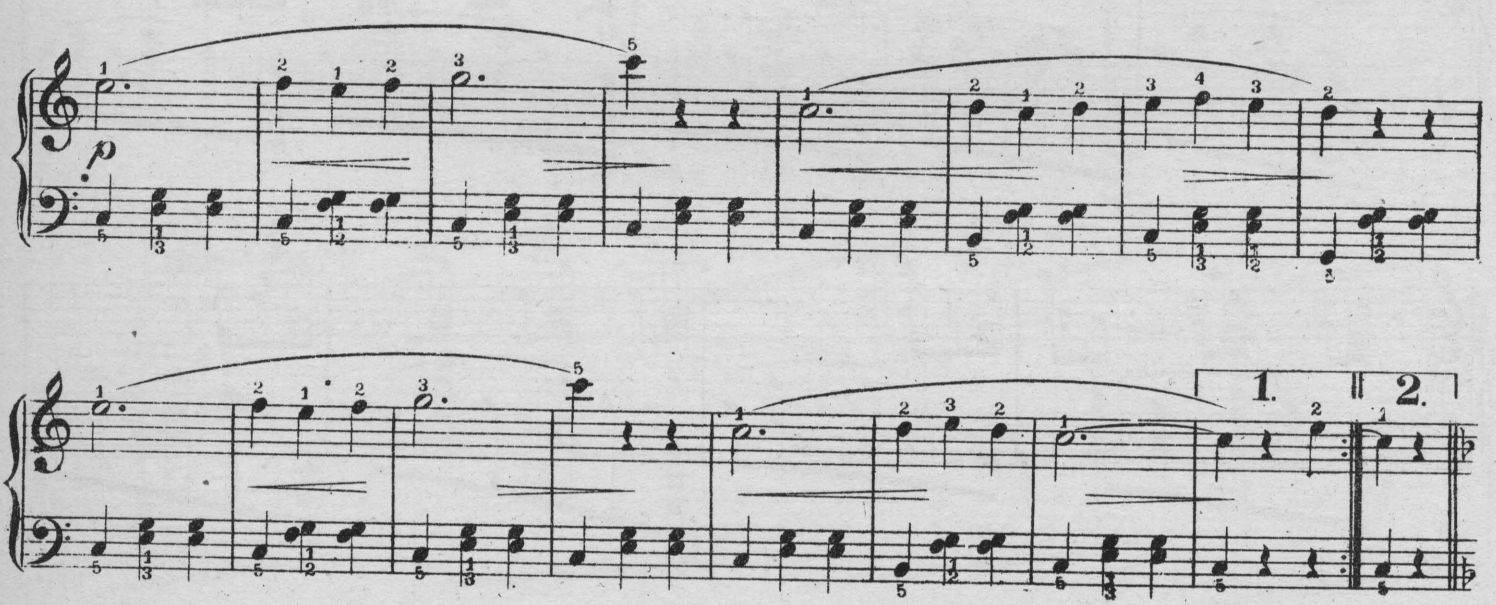
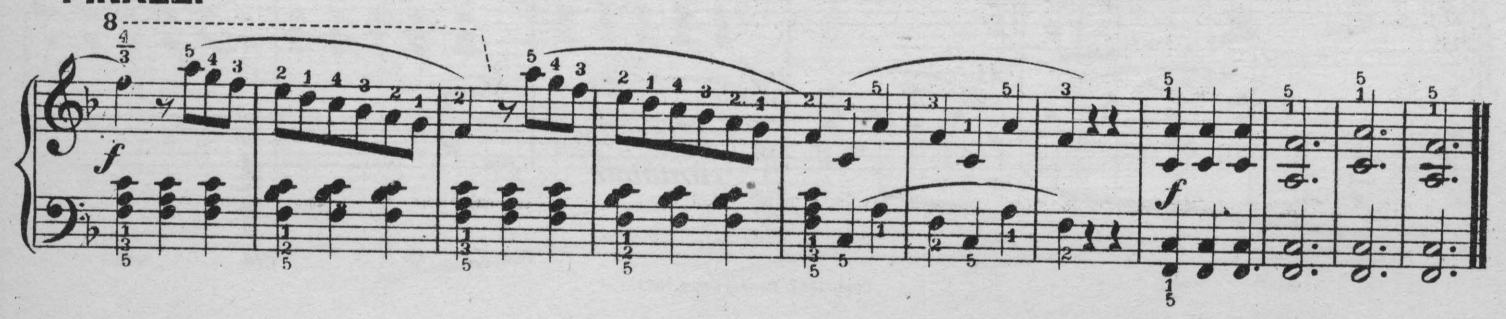




Repeat from the beginning to *f*, then go to the finale

FINALE.



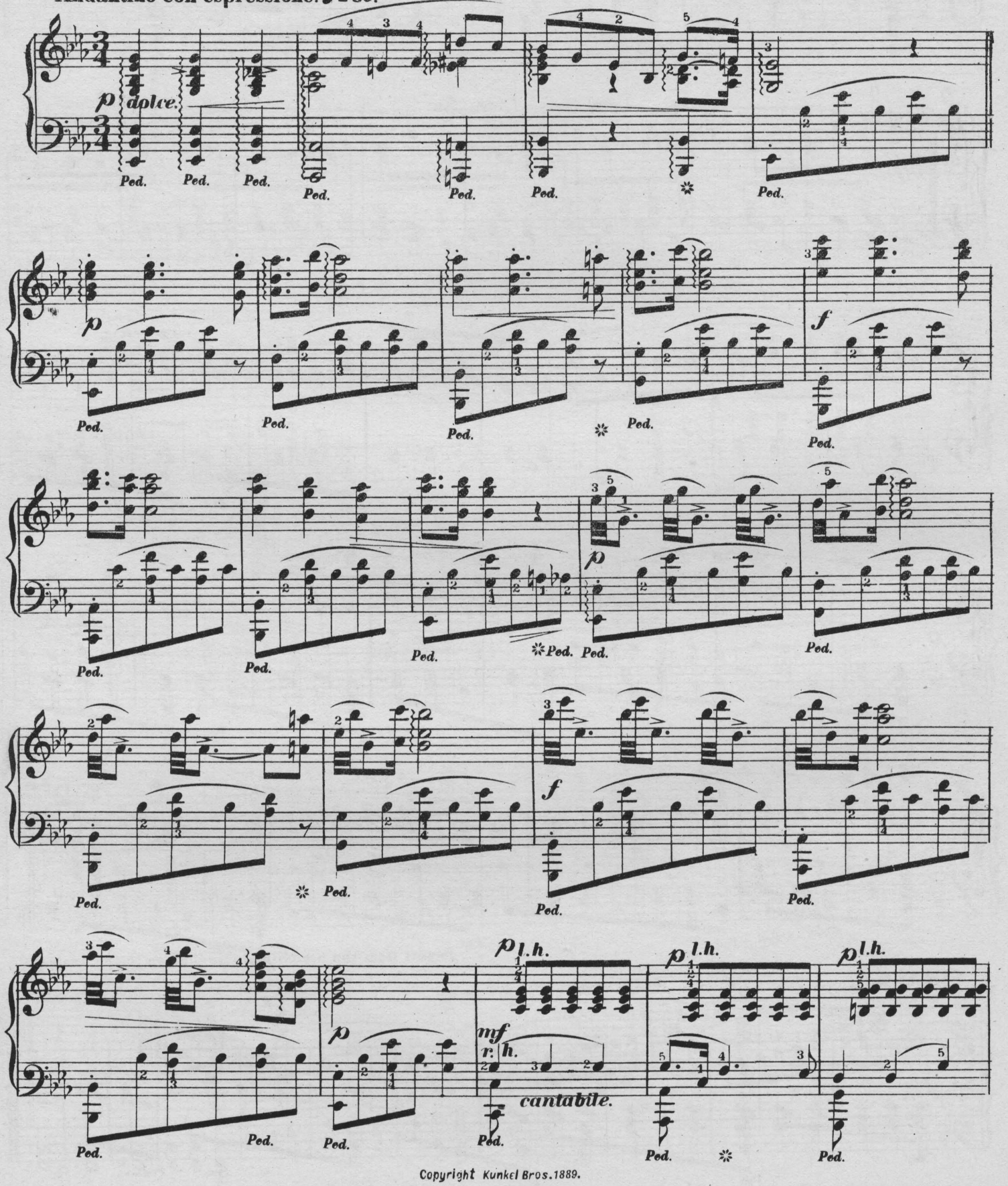
SONG OF THE SWALLOW.

(*WAS DIE SCHWALBE SANG.*)

REVERIE.

C. Bohm Op. 270.

Andantino con espressione. ♩ = 80.



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p l.h. r.h. Ped.
p l.h. cres. Ped.
p l.h. Ped.
f l.h. Ped.
l.h. Ped.
r.h. mf Ped.
cres. Ped.
f Ped.
Ped. Ped.
Ped. Ped.
Ped.
Ped. Ped.
Ped. Ped.
Ped. Ped.
Ped. Ped.
Ped. Ped.
p Ped. Ped.
Ped.
f Ped.
Ped. Ped.
Ped. Ped.

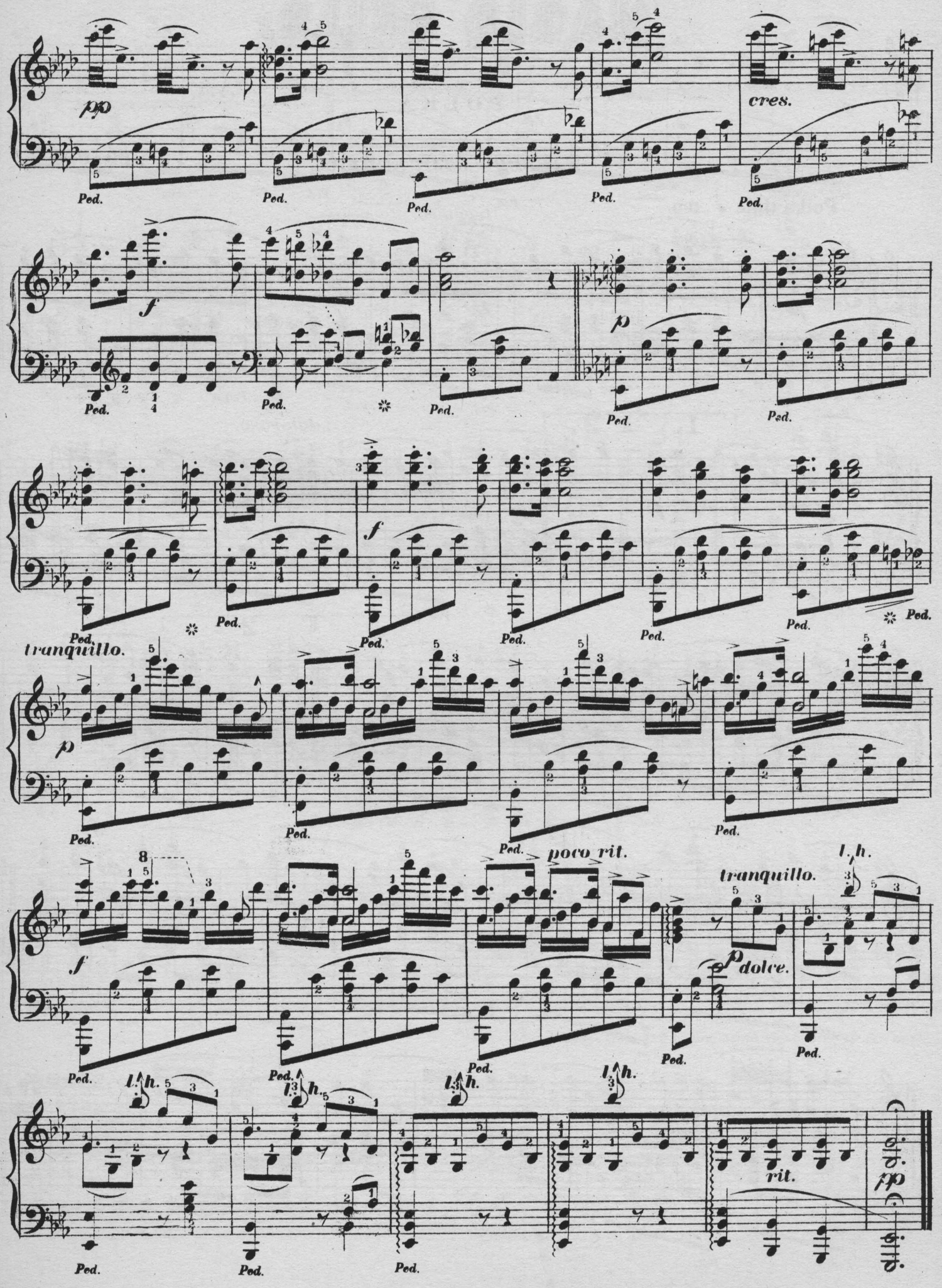
cres.

leggiero.

doloroso.

cres.

cres.


pp
cres.
f
p
tranquillo.
poco rit.
tranquillo.
l. h.
dolce.
rit.
pp
Ped.

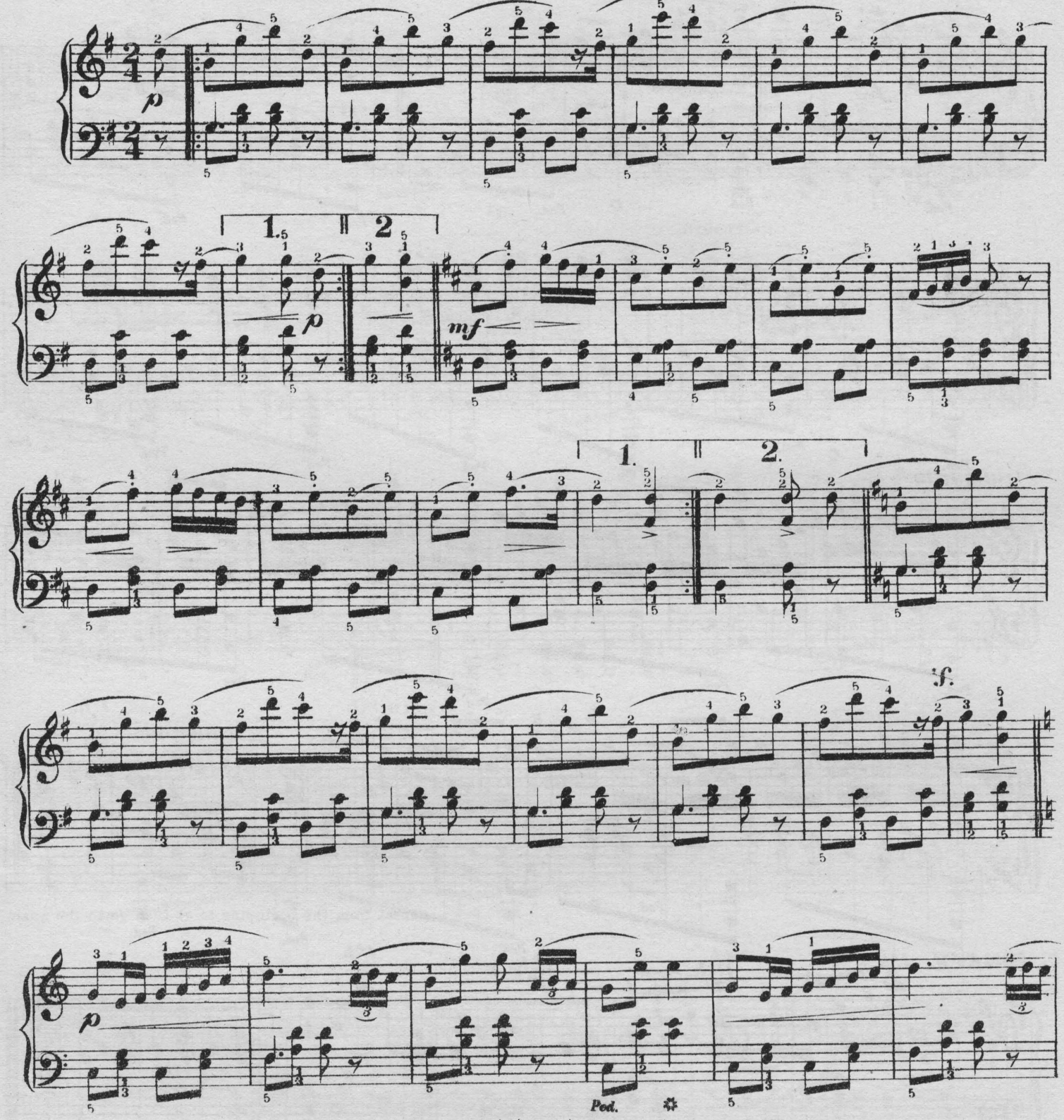
MAGIC BELLS.

POLKA.

ZAUBER – GLÖCKCHEN.

J. STRAUSS.

Polka time. ♩ = 120.



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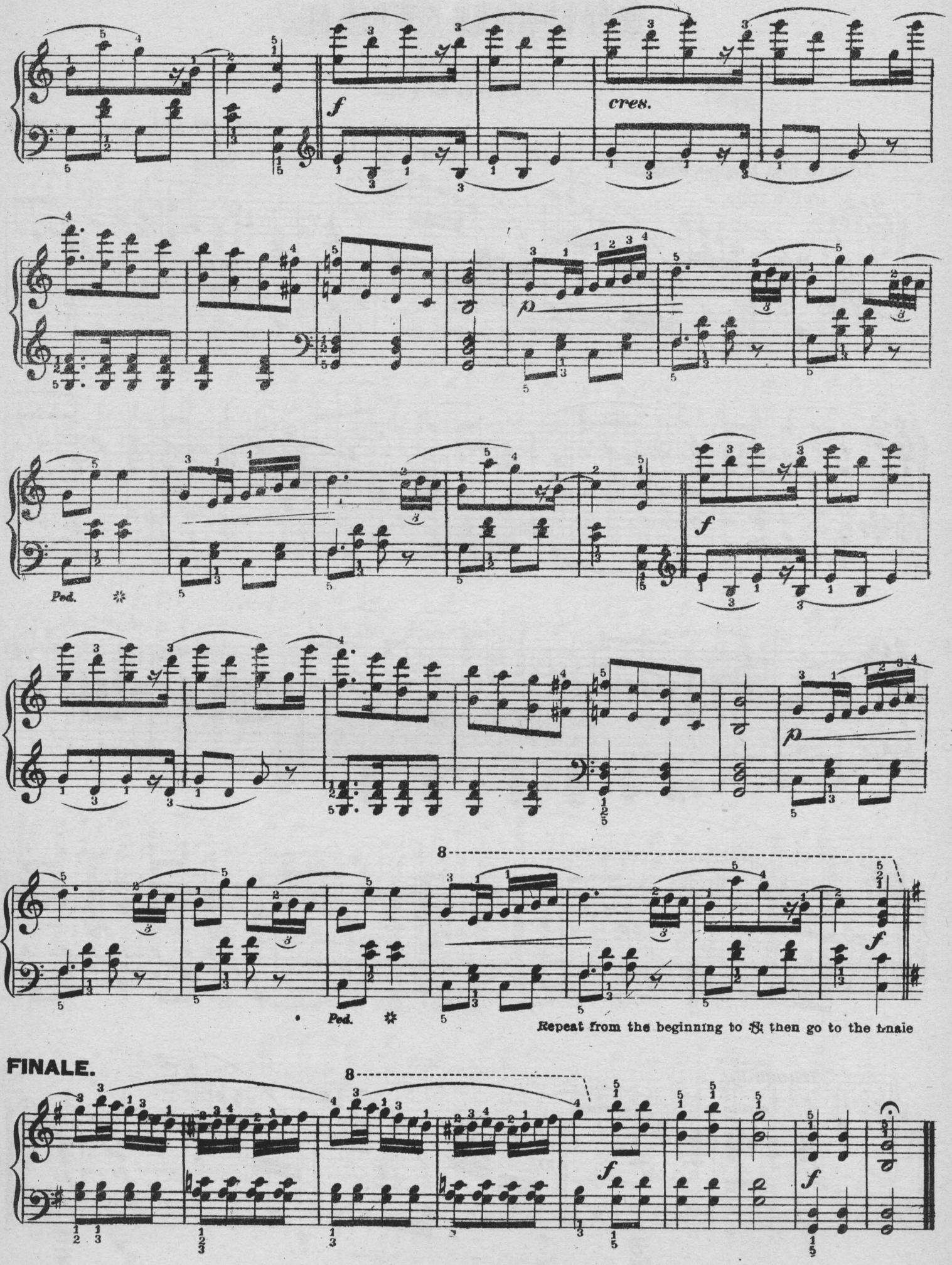
cres.
Ped.
Ped.
Repeat from the beginning to 𝄋 then go to the finale
FINALE.

CONSOLATION.

(TROST.)

Song without words.

Felix Mendelssohn Op.30. No 3.

Introduction.

Adagio non troppo. ♩=66.

Song.

Ped.

tranquillo.

Ped. *Ped.*

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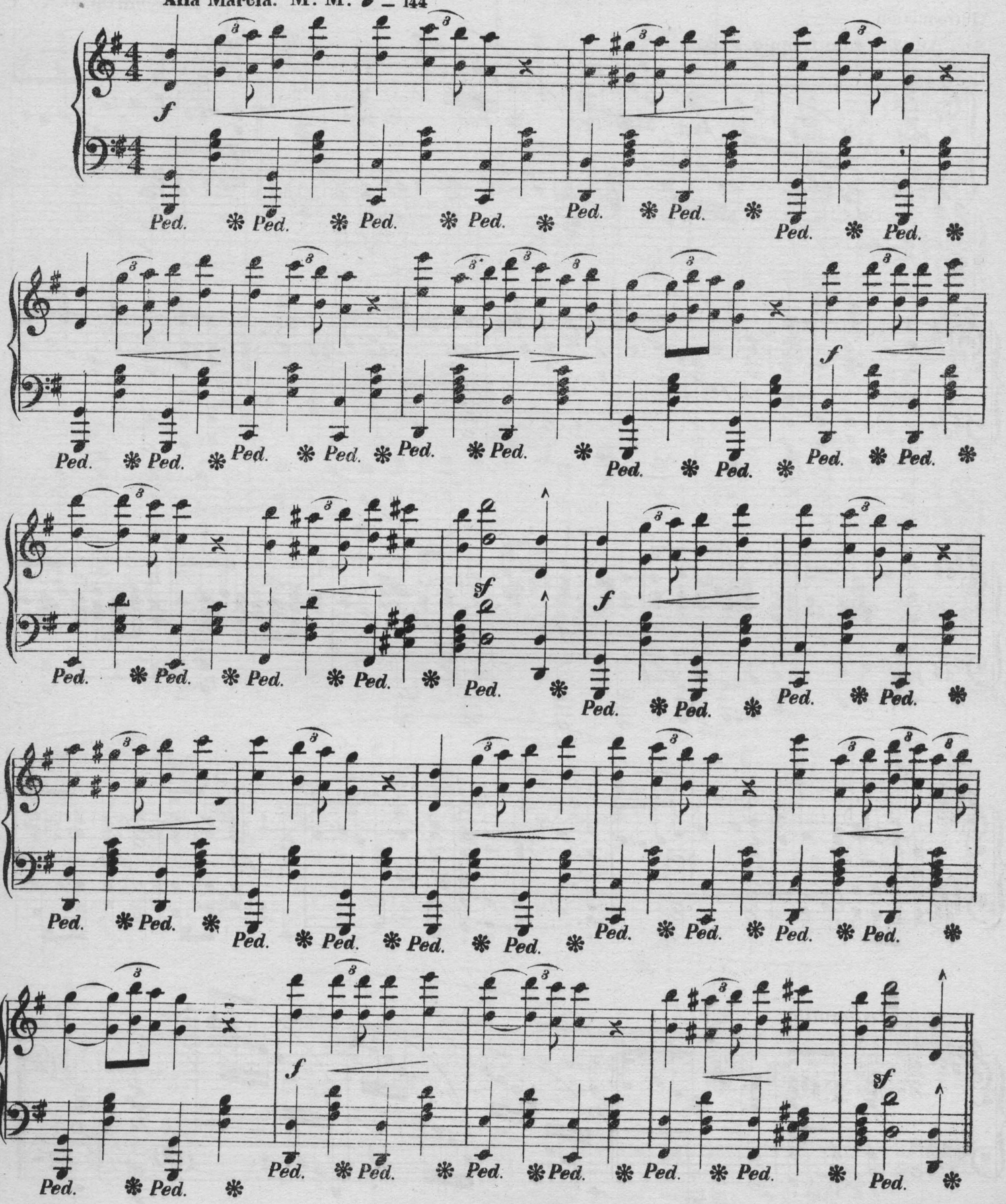
Norma

JEAN PAUL.

Alla Marcia. M. M. ♩ = 144



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Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped.

f

mf

p

pp

f

8

8

Andante. M. M. ♩ = 80 (Hear me Norma. Duett.)

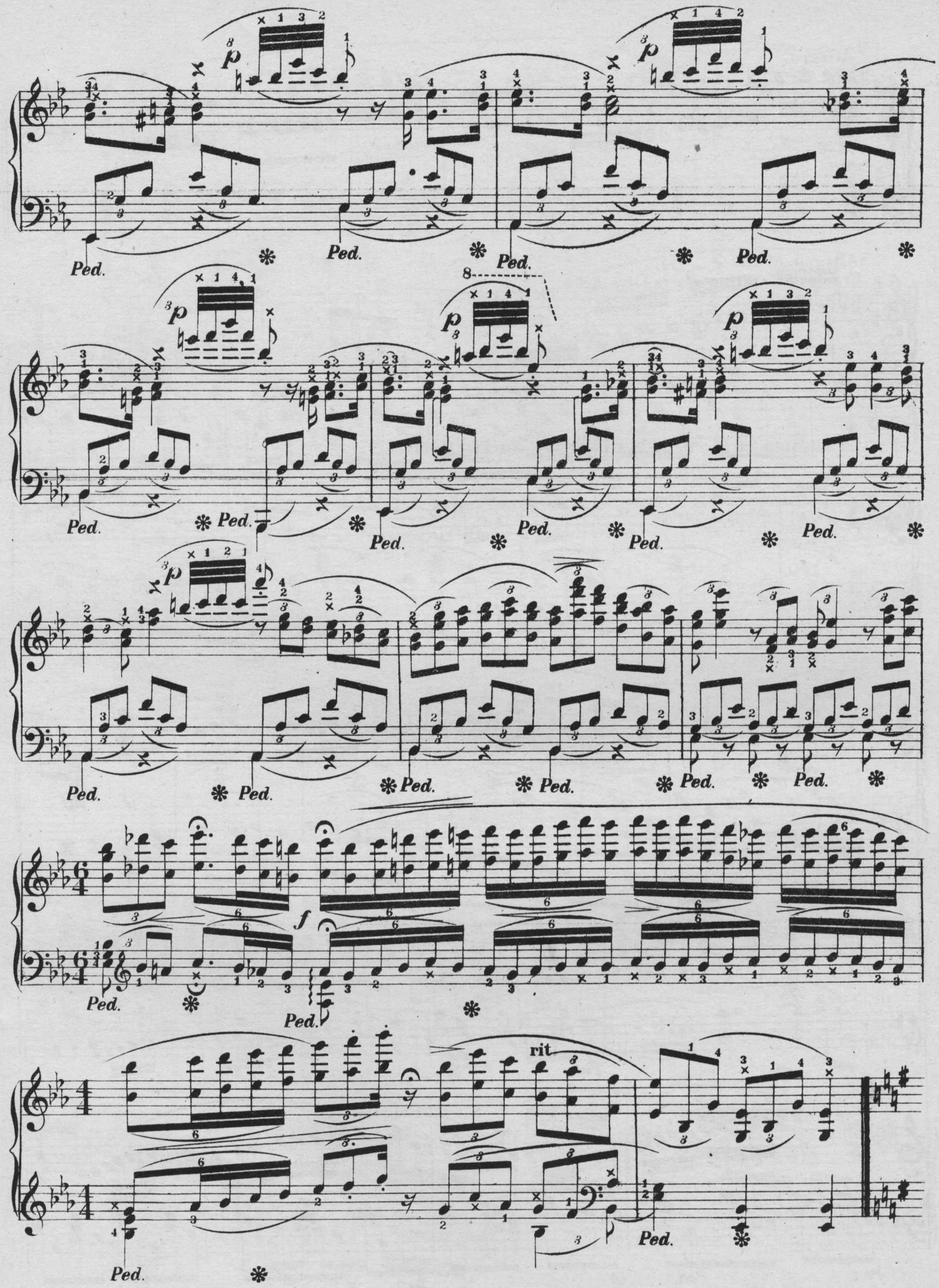
p

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *

Ped. *


p
Ped.
f
rit.

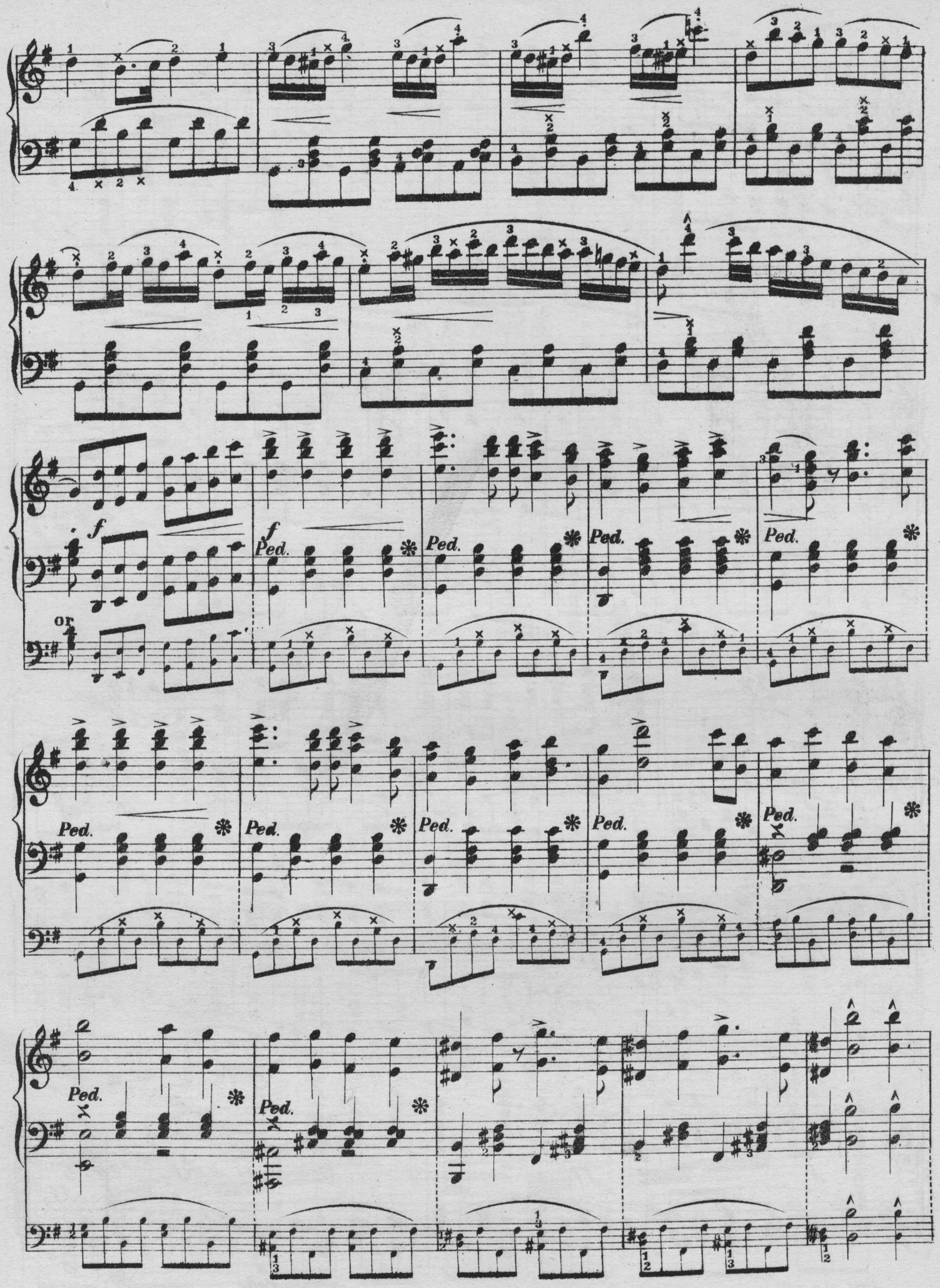
Allegro.

Allegro. M.M. ♩ = 152.
Finale of Cavatina Casta Diva Act I.

or

or

or


f
or
Ped.

sf sf sf f Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * f

8

f p f

8

f p f

8

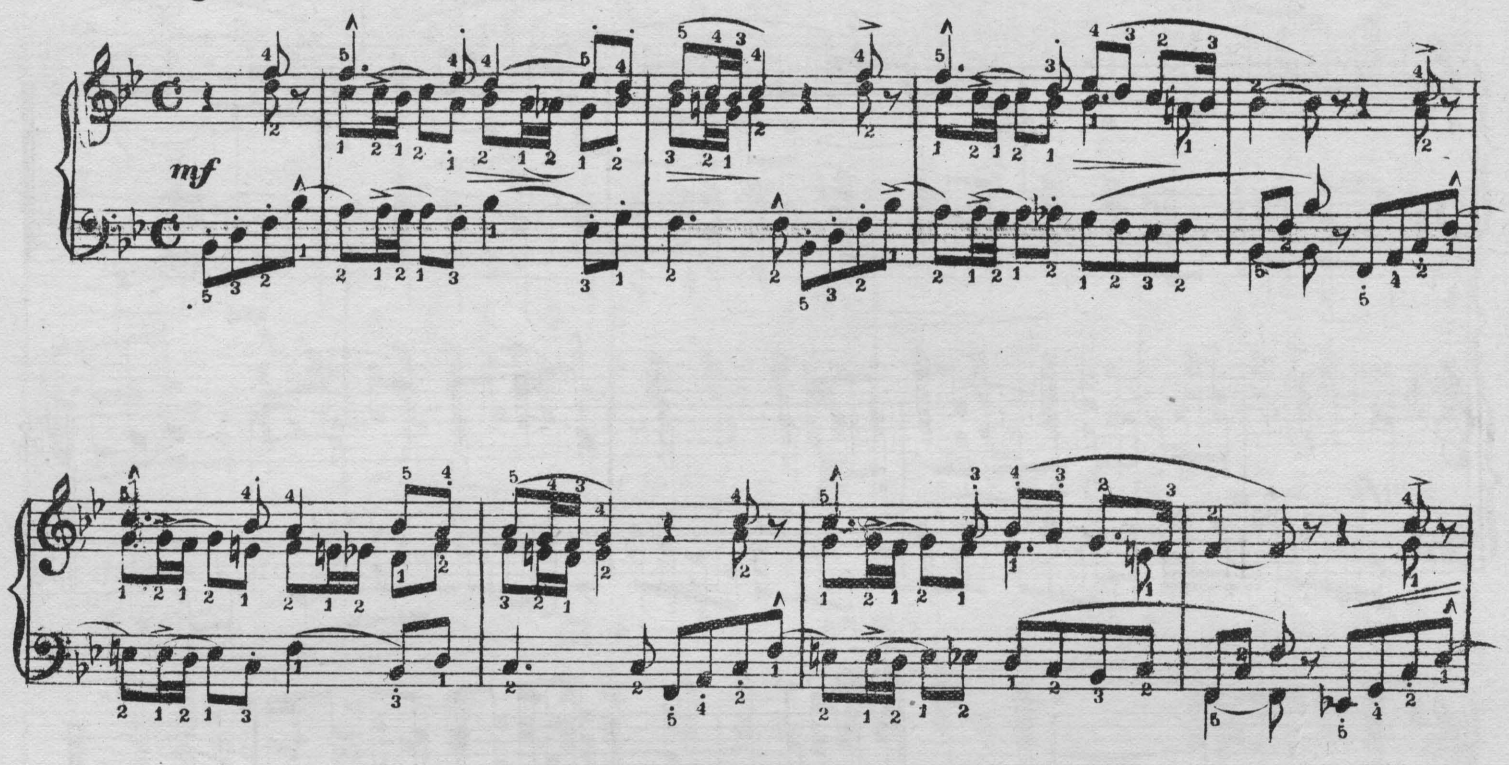
f ff ff sf ff

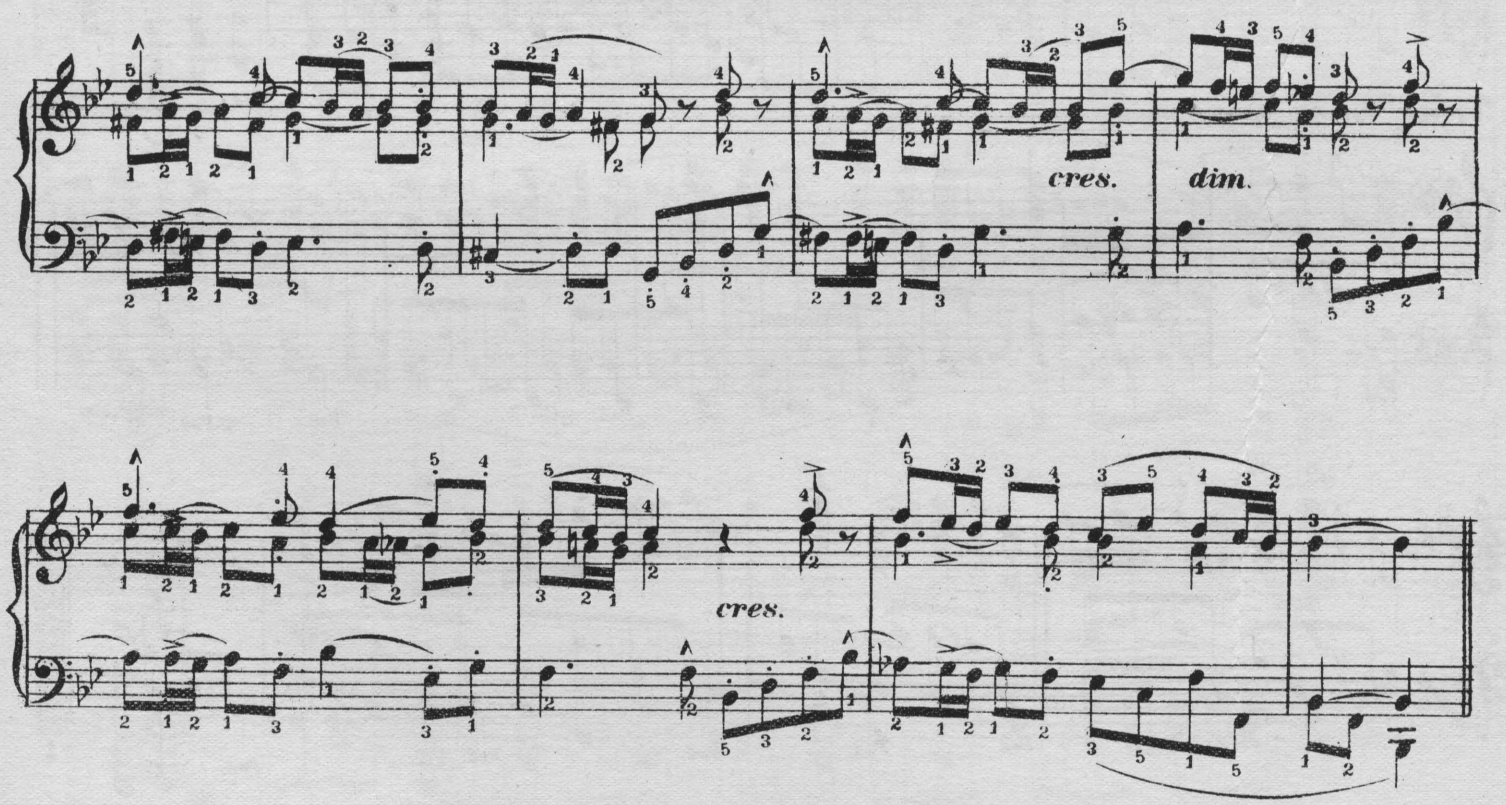
Ped. *

GAVOTTE.

Allegro maestoso ♩ = 120.

W. D. Armstrong. Op. 2.





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mf cres. p f

cres. tr

mf f

Finale. ff Fine.

Ped.

Trio. *La Musette.*

mf

Ped.

pp

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf

Ped. Ped. Ped. Ped. Ped. Ped.

cres.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Da Capo Gavotte.

PRELUDE CÉLÈBRE.

F. Chopin Op. 28. Nº 15.

Sostenuto. ♩ = 80.

p

sempre legato.

a tempo.

dim. e rit.

dolce.

dim.

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sempre sostenuto.

sotto voce.

poco cres.

più cres.

ff molto tenuto.

1.

2.

dim.

dim.

p

cres.

fz.

p

dim.

cres.

f dim.

dim. e rit.

lh.

a tempo.

p dolce.

smorzando.

e slentando

f

riten.

pp

perdendosi.

LUCIA DI LAMMERMOOR.

(*Donizetti.*)

Carl Sidus Op. 126.

Secondo.

Allegro ♩ = 144.

p

1. 2.

f

mf

Larghetto ♩ = 72.

f

mf

p

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LUCIA DI LAMMERMOOR.

(*Donizetti.*)

Carl Sidus Op. 126.

Primo.

Allegro ♩ — 144.

p

1. 2.

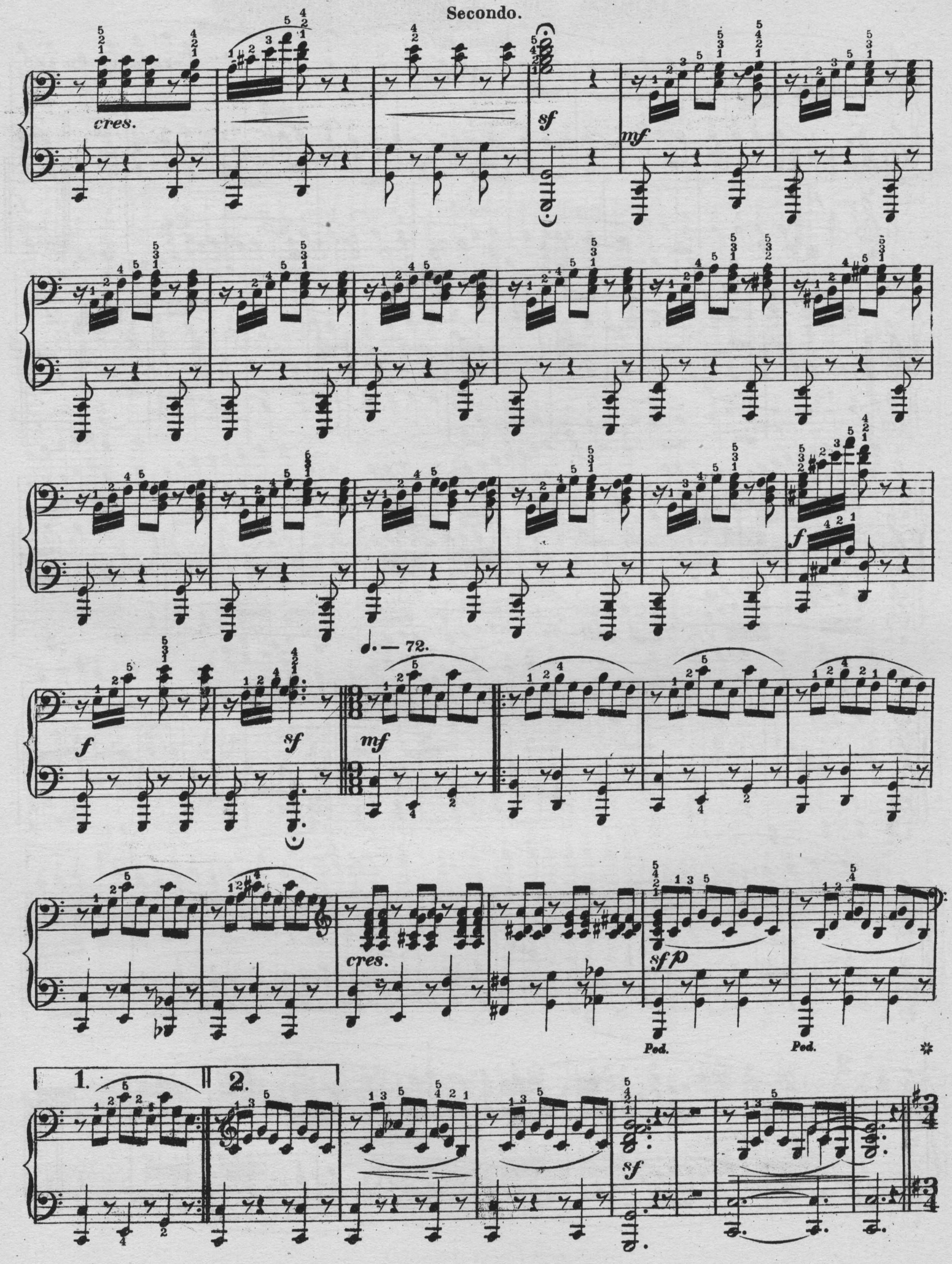
ff

Larghetto ♩ — 72.

cantabile.

f

Secondo.



cres.

mf

f

ff

cres.

f

sf p

1

2.

Allegretto 𝅗𝅥. — 72.

Secondo.

p

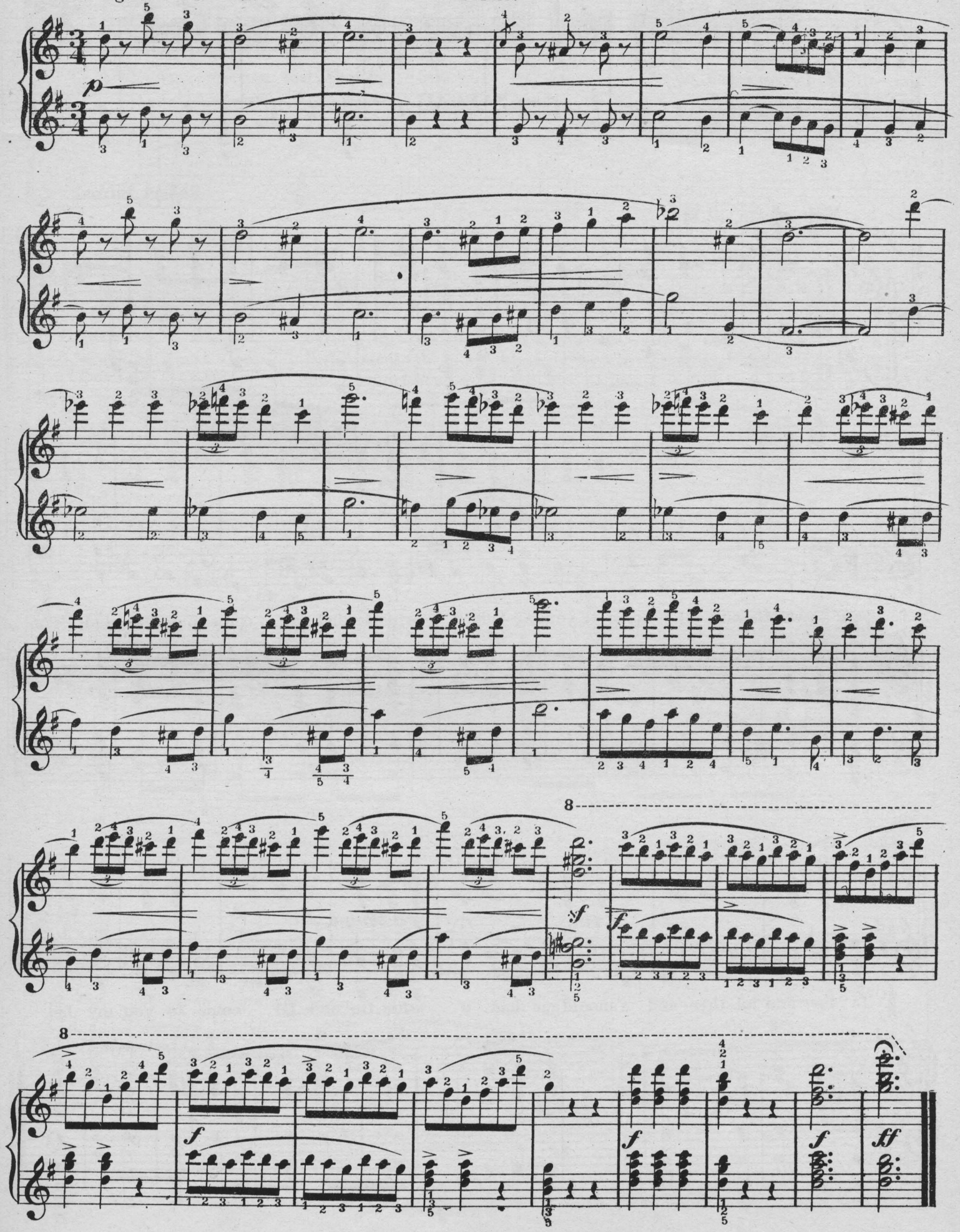
f

f

f

sf

ff


Allegretto. 𝅗𝅥. = 72.
Primo.

O Whistle and I'll Come to You my Lad.

BALLAD.

Robert Burns.

Allegretto. ♪ = 144.

mf

Ped. ✲ *Ped.* ✲

1. 2. 3. O ..... whistle and I'll ..... come to you, my lad, O ..... whistle and I'll ..... come to you, my lad; Tho'

p

rit. *a tempo.*

1. 2. 3. fa - ther and mi - ther and a' should gae mad O ..... whis - tle and I'll ..... come to you my lad.

rit. *a tempo.*

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1. But war_i_ly tent when ye come to meet me, And come na un_less the back
2. At Kirk or at mar_ket, when e'er ye meet me, Gang by me as though that ye
3. Aye vow an' pro_test that ye care na for me, An' whiles ye may light_lie my

1. yett be a_jee, Syne up the back style and let nae_bod_y see, And
2. cared na a flee; But steal me a blink o' your bon_nie black e'e, Yet
3. beau_ty a wee; But court nae a nith_er tho' jok_in' ye be, For

1. come as ye were..... na com_in' to me, And come as ye were..... na
2. look as ye were..... na look_in' at me, Yet look as ye were..... na
3. fear that the wyle..... your fan_cy frae me, For fear that she wyle..... your

1. com_in' to me.
2. look_in' at me.
3. fan_cy frae me.

mf

rit.

Ped.

I DREAMT THAT I DWELT IN MARBLE HALLS.

(Ballad from the Opera "Bohemian Girl.")

Andantino. ♩.=60.

M. W. Balfe.

dolce assai.

mf

I dreamt that I dwelt in mar - ble halls, With vas - sals and
I dreamt..... that suit - ors sought my hand; That knights up - on
serfs at my side..... And of all who as - sembled with - in..... those walls That
bend - - ed knee..... And with vows no maid - en heart could with - stand They

Ped.

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I was the hope and the pride ..... I had rich_es too great to count; could
pledged their faith ..... to me ..... And I dreamt that one of that no_ _ble

boast of a high..... an_ces_tral name ..... But I al_so dreamt which
host Came forth my hand to claim ..... But I al_so dreamt which

pleas'd me most That you lov'd me still the same, that you lov'd me you, lov'd me
charm'd me most That you lov'd me still the same, that you lov'd me you, lov'd me

still the same That you lov'd me you, lov'd me still..... the same. same.
still the same That you lov'd me you, lov'd me still..... the

DAS ZAUBERLIED.

THY MAGIC SONG.

Erik Meyer-Helmund Op. 21. №2.

♩. = 69.

Träumerisch, doch nicht schleppend.
Dreamily, but not dragging.

2. Und im - mer - dar er
1. Wenn dein ich denk' dann

p

1 In thoughts of thee I
2. But e - - ven now my

2. klingt nun leis', Die See - - le mir be - rii - - - ckend, Gar
1. sinn' ich oft In träu - me - ri - schem Gang

1. si - - lent grow With thy sweet im - - age near
2. soul is fill'd With rap - - ture sweet en - tran - - - cing

Copyright Kunkel Bros. 1889.

2. *hold..... die süss me - lod' - sche Weis', Er - inn - rungs voll be -*
1. *Weiss nicht was ich von dir ge - hofft, ... Weiss nicht wa - rum mir*

1. Nor can I say why this is so ..... Nor why it brings me
2. Dear mem'-rys strains so clear dis - till'd ..... I hear them soft ad -

or thus.

2. *glü - ckend*
1. *bang .....* *Gar .....*

1. fear .....
2. vanc - - ing

2. *hold..... die süss me - lod - sche Weis', Er - inn - rungs voll be - glü - ckend*
1. *Weiss nicht was ich von dir ge - hofft, Weiss nicht wa - rum mir bang.....*

1. Nor can I say why this is so ..... Nor why it brings me fear .....
2. Dear mem'-rys strains so clear dis - till'd ..... I hear them soft ad - vanc - ing

2. *Denn seit dem Tug ..... an dem ich schied..... Von ew'- ger Lieb' be*

1. *Weiss ei - nes nur ..... seit dem ..... ich schied..... .....Von deinem Reitz be-*

dolce. *cres.*

1. But this I know ..... since help - - less quite ..... I left oh love thy
2. For since the day ..... I bade ..... a - dieu ..... To love that help- less

pp *cres.*

Ped. Ped. Ped. ✲ Ped. Ped. Ped.

2. *zwun- - gen Von ew'- gen Lieb ..... be- zwun- - - gen*

1. *zwun- - gen Von dei - nem Reitz ..... be- zwun- - - gen*

poco a poco accelerando e cres.

1. charm - - ing I left oh love ..... thy charm - - - ing
2. bound ..... me To love that help- - less bound me

poco a poco accelerando e cres. - - - poco rit.

Ped. Ped. Ped. ✲ Ped. ✲ Ped. Ped. Ped.

Più moto.

2. *Hör ich ach nur ..... dein Zau- - - ber- lied*

1. *Du hast mit dei- - nem Zau- - - ber- lied*

f sehr leidenschaftlich.

1. Nought but the ma- - gic of ..... thy voice
2. No oth - er voice ..... can charm ..... a new

Più moto.

f

Ped. Ped. ✲ Ped. Ped.

2. *Tief in mein Herz ..... ge- sun- - - - gen .....*

1. *Dich in mein Herz ..... ge- sun- - - - gen .....*

1. Can still my hearts ..... a- larm- - - - ing .....
2. Thy ma - gic voice ..... hath bound me .....

Ped. Ped. ✲

2. *Hör ich ach nur..... dein Zau- - -ber-lied.....*
1. *Du hast mit dei- nem Zau- - -ber-lied.....*

1. Nought but the ma- - gic of..... thy voice .....
2. No oth- er voice ..... can charm..... a- new .....

Ped. Ped. Ped.

or thus.

2. *Tief in mein Herz..... ge- sun- - - -gen.....*
1. *Dich in mein Herz..... ge- sun- - - -gen.....*

cres.

1. Can still my hearts..... a- larm- - - -ing.....
2. Thy ma- gic voice..... hath bound me.....

cres.

poco rit.

f

a tempo.

ff

or

Ped. Ped. Ped. Ped. Ped.

poco a poco

dim. e rit.

Ped. Ped. Ped. Ped. Ped.

p

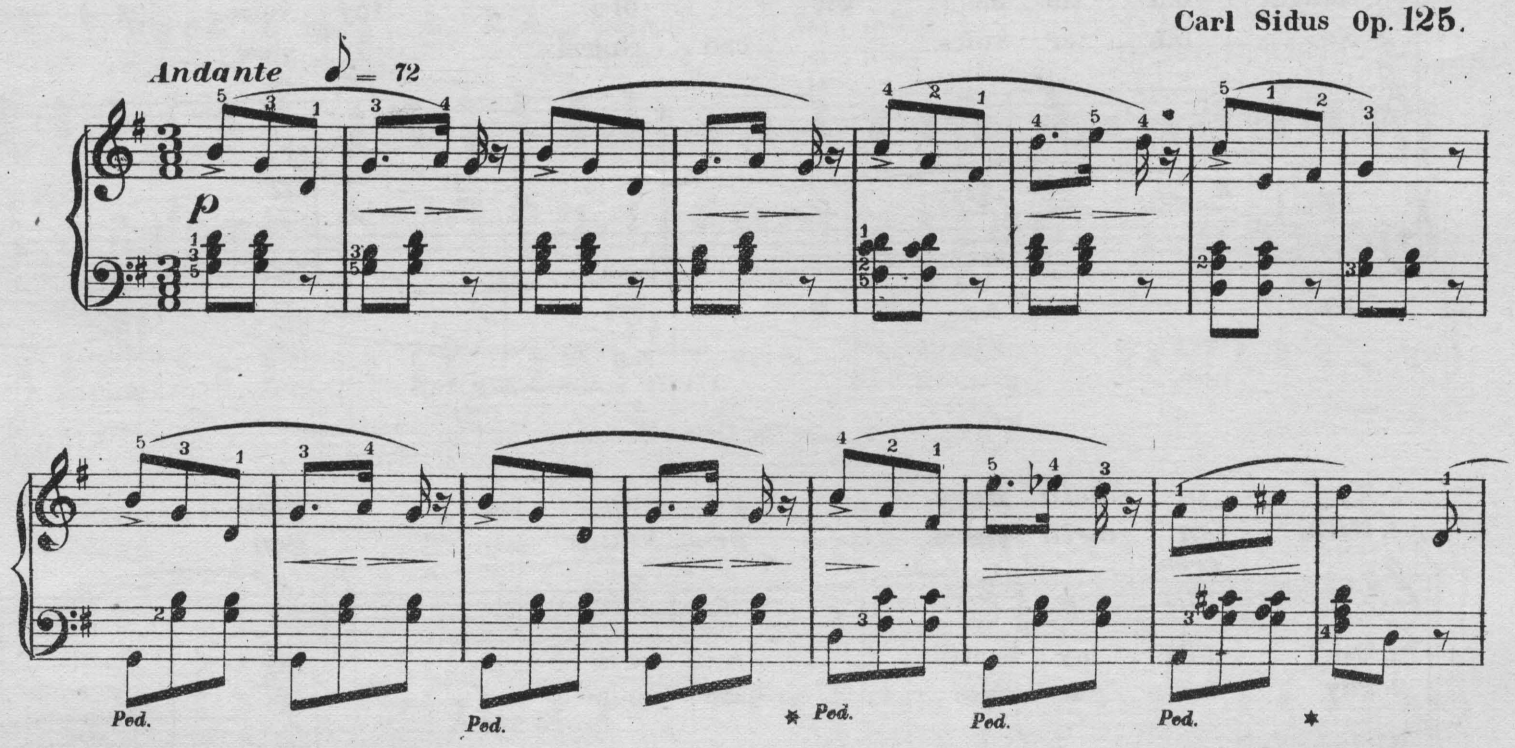
pp

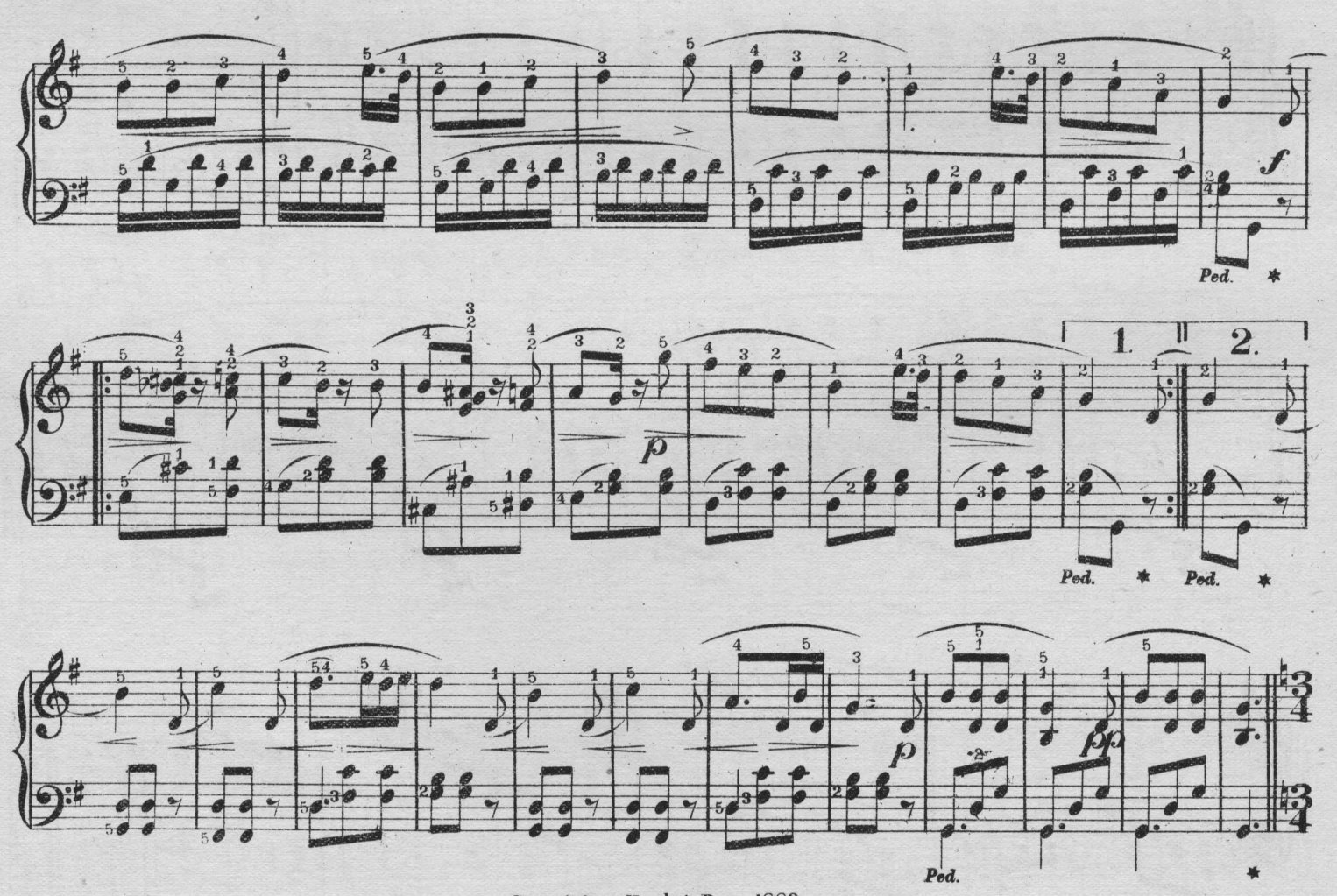
Ped. Ped. Ped. Ped. Ped.

IL TROVATORE

(Verdi.)

Carl Sidus Op. 125.





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Vivace

Allegro ♩ = 138.

Moderato ♩ = 60

p *Cantabile.*

rit.

Ped. ✱

Allegro 𝅗𝅥 = 96.

f

f

f

f

sf *sf*

ff

"Adolphus, d'ye know that I am a little vexed at Miss Simmons?"

"What happened, Arthur, old boy?"

"Well, you know I pride myself on my singing. We were at the piano. 'I'll sing one more song, and then go home,' I said.'

"Was it late?"

"About midnight."

"And what did she say?"

"She said: 'Can't you go home first?'"

"And did you?"

"Yes, Adolphus. I tell you, I'm a little mad about it."

Al.—"Say, why are you always treating that Miss La Fattee to ice-cream in winter?"

Ed.—"Because cold contracts, you know, and I thought by applying it inside when the weather was applying it outside, I might, perhaps, get her reduced so as to put my arm around her."

Speeches to be Lived Down. The Miss Browns—"Oh, *so* glad to see you, Mary! But we've such dreadful colds, we can't *kiss* you, dear. We can only shake hands."

Fair Visitor—"Oh, dear, how sad! I hope *you* haven't got a cold, Mr. Brown."—*Punch.*

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A remarkable case is reported in Jersey City of a negro woman turning white in three years. A still more remarkable one is that of a Minneapolis girl who turned from white to black and then to red in less than three minutes. She went through the tunnel with her sweetheart.—*Minneapolis Tribune.*

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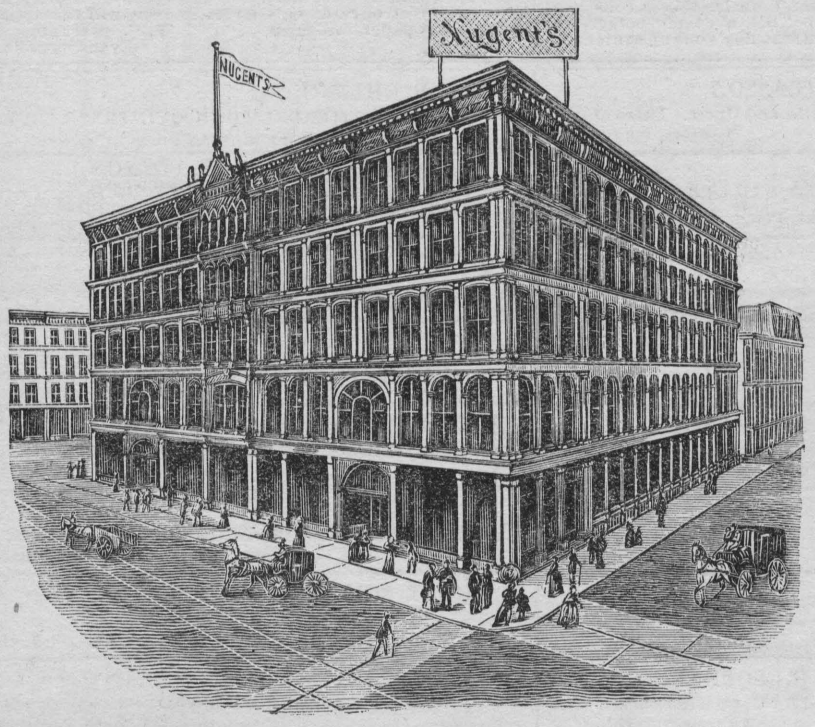
The correspondence of Wagner with Heine and others is about to be published by Messrs. Breitkopf and Hartel. It is said that these letters will show the composer in a more favorable light than did his correspondence with Liszt, whom he was perpetually begging for small loans, the repayment of which is still "of the future."

The death is announced at Weimar, at the age of seventy-eight, of Josef Gung'l, the once famous Hungarian dance music composer and conductor. He was the son of a stocking weaver, and began life as a school-master. Among his 400 compositions his "Amoretten Tanze," "Feuer Klange," "Soldaten Lieder" and "Schon Suschen" were highly popular.

In Nagasaki, China, lives a fire-works maker who manufactures pyrotechnic birds of great size that, when exploded, sail life-like through the air and perform the same movements exactly like living birds. The secret of making these wonderful things has been in the possession of the oldest male child of the family of each generation for over 400 years.

Anton Devorak was the son of a poor tavern-keeper in Bohemia; nevertheless his genius for music enabled him to rise superior to his lowly and unfavorable conditions, and like a jewel of the rarest quality to shine resplendent amid meaner surroundings. The exigencies of life had often brought his father's family into a state of destitution and even to the verge of actual starvation. In the desperate straits into which they were thus occasionally plunged, he managed to furnish subsistence by means of his talent as a violinist; and with an unfaltering and sublime faith that destiny would sooner or later place his musical star in the ascendency, he continued to struggle on until his genius, supported by indomitable will power, placed him in the strong current of popular favor and success. To day he is acknowledged to be one of the most original and interesting of musical composers, whose works have found favor through performance in all the great cities of enlightened christendom.

The One O'Clock Club was entertained by Miss Emma Barney, at the residence of her parents, Mr. and Mrs. Charles E.



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Barney, No. 2228 Lucas place. The programme was opened with a piano duet by Miss Ada Alexander and Miss Brancomier, and was followed by "Stephanie Gavotte," a vocal solo, by Mrs. Joseph Bogy; a piano solo from "Traviata," by Miss Birdie Fisher; a song, "Jem" by Mrs. George Wiseman; a piano solo, Liszt's "Recordanza," Miss Ray Fraley; "Ruy Blas," a piano duet, by Mesdames Sheppard and Humphrey; a recitation by Miss Minnie Russell; a violin solo by Miss Fannie Stickney. Mrs. Mattie Hardy sang a beautiful contralto solo, "Dreams." Mr. Thomas Doan sang a tenor solo, "Dear Heart." A piano solo, "L'Africane," by Miss Selma Krausse.

The Self-Improvement Club was entertained by Mrs. A. T. Pratt, at her home on Washington avenue. A very enjoyable programme was given: Duet, piano, "Spanish Dances," by Moszkowski, Mrs. F. Pond and Mrs. Angell; vocal solo, contralto, by Miss Aubertin; Heller's study No. 2, solo, piano, Miss Mary Angell; ballad, "Tell Her I Love Her So," vocal solo, Mrs. Cannon; piano selections from Hummel's compositions, Mrs. Balmer; "Among the Lilies," by Dana, vocal soprano, Mrs. Mosher; "Time and Tide," by Rodney, vocal solo, Miss Nellie Haynes; Schubert's Impromptu No. 3, piano, by Mrs. Stewart; Miss Nellie Haynes then sang "Love's Old Sweet Song," (Malloy); "Harmonious Blacksmith," piano, Haydn, Mrs. F. Pond; vocal quartette, "Longing," Otto Lob, Mrs. Hemphill, Mrs. F. Pond, Mrs. C. Illsley, Mrs. Ilgenfritch; "Sarabande and Passacaille" of Handel for piano, Mrs. Angell; vocal solo by Miss Aubertin; "Polish Dances," piano, Mrs. Ilgenfritch.

The Thirtieth Annual Commencement Exercises of the Homœopathic Medical College, of Missouri, were held at Pickwick Theatre, the 14th inst. The following programme was presented: Guitar Quartette, "Boulanger March," C. H. Bartlett, E. W. Farris, D. E. Dalton Robt. Suringer. Prayer, Rev. Benj. E. Reed, D D. Vocal Solo, "'Tis I," *Pinsuti*, Mrs. Mattie Hardey. Conferring Degree of Doctor of Medicine, C. W. Spalding, M. D. Piano Solo—Alpine Storm, Idyl *Charles Kunkel*, Mr. Charles Kunkel. Awarding of Prizes, I. D. Foulon, A.M., LL.B. Vocal Solo, *a.* The Double Loss, *b.* Warning, *Meyer-Helmund*, Mrs. Mattie Hardey. Address on Part of Faculty, Rev. Geo. M. Sanborne. Piano Solo—Gems of Scotland, *Rive-King*, Mr. Charles Kunkel. Benediction. The Chickering Grand Piano was furnished by Field-French Piano Co., General Southwestern Agents, 902 Olive Street.

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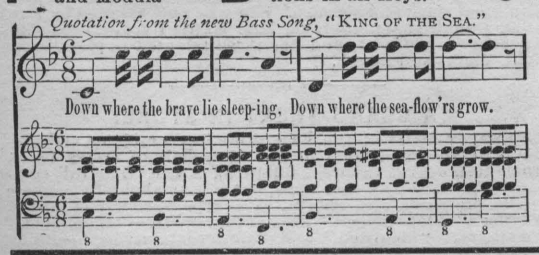

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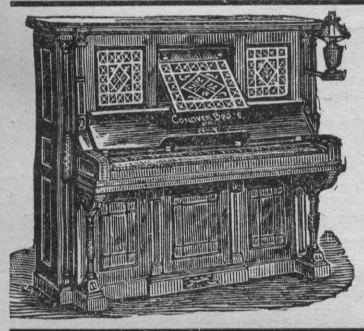

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The Swedish National Ladies' Octette, assisted by the humorist, imitator and character sketch artist, Mr. Edmund T. Phelan, gave a concert at Entertainment Hall, Monday evening, March 25th. The Octette has received the highest praise from Eastern cities, and the readings and sketches of Mr. Phelan were delightful.

The Robert Emmet anniversary celebration at Entertainment Hall was attended by a very large audience. The programme included a piano duo of Irish airs, Mrs. Silverburg and Thomas Moore; "The Minstrel Boy," Geo. Wiseman; "Kathleen Mavourneen," Miss Martin; "Erin, Oh, Erin," Edward Dierkes; "I Dreamt I Dwelt in Marble Halls," Mrs. Cunningham; "Eileen Mavourneen," Edward Dierkes; "The Pretty Girl Milking Her Cow," Miss Martin; "Last Rose of Summer," Mrs. Cunningham. The exercises closed with the audience singing "God Save Ireland."

One of the most pleasant home concerts of the month, was "an evening with the modern European composers," given by Miss Nellie Strong, at her music rooms on Leffingwell ave. The young lady was in her happiest frame of mind and played with great spirit and *abandon*. She was ably assisted by Mrs. A. D. Cunningham, soprano, Mrs. Mattie Hardey, contralto, Mr. Schoen, violinist, and her three talented pupils, Misses Nohl, Vieths and Baugh.

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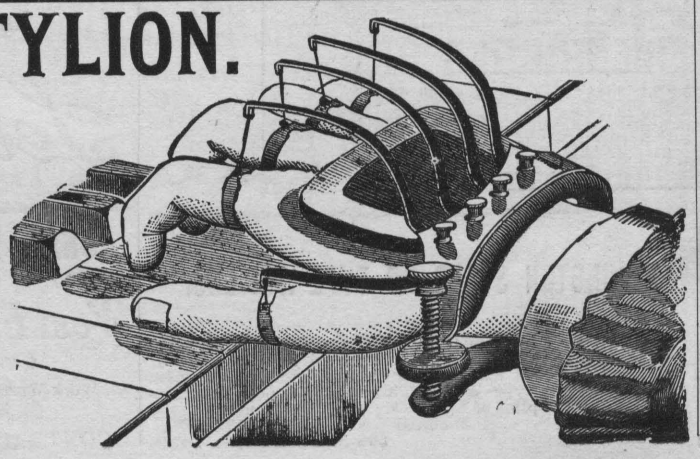

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